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ABSTRACT

A study was conducted at Indiana University's WFIU-FM, a student operated training radio station; two measuring methods were utilized: (1) a listening diary, and (2) an audience-programer. This study attempted to accurately survey the listening habits and programing preference of listeners and nonlisteners and also to develop, test, and evaluate the usefulness of a new programing technique. Statistical tables show: (1) distribution of listening by age, area, time of day, and program; (2) audience estimates expressed in percentages; and (3) programs designed by listeners. The survey diary and audience-programer with stamps and instructions are appended. (Author/DS)

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AUDIENCE ANALYSIS OF A SPECIAL FORMAT RADIO STATION

A Management Tool for Public Radio Programming

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AUDIENCE ANALYSIS OF A SPECIAL FORMAT RADIO STATION

A Management Tool for Public Radio Programming

CHAPTER I

INTRODUCTION

The Station

WFIU-FM, a broadcast service of Indiana University, Bloomington, began operation in 1950 as a laboratory for student radio training with programming of short segments of music and instruction. As staff and resources increased, the station expanded its schedule and developed a serious-music format. An extensive record library and association with the University's School of Music have encouraged this specialized music format.

Today, WFIU-FM potentially reaches 35 counties in southcentral Indiana with 18 hours of programming daily. Approximately 75 percent of the programming consists of classical music, often featuring locally produced or syndicated concerts. The remaining schedule is devoted to news, cultural and public affairs programming. This category includes regular local daily newscasts, locally-produced children's news shows and phone-in live discussion programs. About 70 percent of the programming is locally originated (mostly utilizing recordings); the remainder is from National Public Radio, news wire services and music syndication services.

Audience

WFIU-FM is one of three radio stations licensed to Bloomington. The others, jointly owned WTTS-AM and WTTV-FM, at the time this study was conducted, programmed a mix of Country & Western, Rock and Top 40 music on local-personality shows interspersed with network and regional UPI news.

The potential WFIU-FM audience includes about 800,000 listeners.

Bloomington, with approximately 50,000 residents, is the urban and cultural center of the operating area. Though Indianapolis and Terre Haute, larger metropolitan areas with a combined population of 1.5 million, fall just within the 50 microvolt contour, there is no stable WFIU signal in these cities and little audience response from these areas.

The reports of American Research Bureau (ARB) audience estimates supplied by the Corporation for Public Broadcasting indicate a very small, sporadic audience for WFIU-FM. The figures from the May, 1973 ARB ratings sweep are invalid because of the extremely low in-tab sample from the rural counties of the WFIU-FM signal contour. These counties are dominated by Indianapolis stations, appear low in FM penetration and have an extraordinary rate of unreturned and incomplete diaries. Because the Indianapolis stations have difficulty selling this audience at the far edge of the survey area, there is little pressure from commercial subscribers to the Arbitron radio service to improve the projections, nor have any stations commissioned special ratings surveys. As an example of the kind of projection errors these survey deficiencies generate, the figures from the May, 1973 ARB ratings sweep supplied by CPB indicated that WFIU-FM had an average weekly reach of 7,000 listeners all of whom were adult men.

The estimates based on the May, 1974 sweep suffer from the same problems but at least are complete. They report less than 100 WFIU-FM listeners during an average weekday quarter-hour and about 200 listeners during an average weekend quarter-hour. Weekly unduplicated reach is estimated at 4,700. These estimates indicate an average station audience rating for the Total Survey Area of about one-tenth of one percent, far below the error margin of the ARB methodology. In short, the Arbitron methodology cannot measure an audience as small as the estimates indicate.

Another shortcoming of the ARB estimates is failure to survey the university student population. Students do not live in one place long enough to establish a telephone listing catalogued by the firms

delivering the sample names to ARB. The May survey is during the university break between second semester and summer school, a time when 30,000 potential listeners are away from campus. Thus an important part of the target audience of WFIU-FM is eliminated from the survey procedure. As a result, WFIU-FM, a station dedicated to a specialized service, has had no valid, systematic data.

Need for Audience Data. During its twenty-four years of development of a serious-music and cultural affairs programming schedule, WFIU-FM believes it has built a small, extremely loyal audience. Though no effort has been made to measure the audience or systematically gauge its programming preferences, minor schedule changes and preempted programming generate complaints from irritated listeners. A small amount of fan mail also indicates which programs or schedule changes are relatively popular. The need for accurate audience estimates is especially needed in making decisions concerning program and format development.

Programming Decisions

Though the Federal Communications Commission has not yet formally required ascertainment of community needs for public radio stations, WFIU-FM has operated in recent years on the policy basis of ascertaining community needs and responding to these local needs with broadcast programming. The selection of which community issues are appropriate to the mission and character of a university station with a long tradition of specialized service has created programming dilemmas. In an effort to reach a broader spectrum of the station's potential audience, and provide the kind of discussion of public issues desired by the serious-music listener, WFIU-FM has added programs of public and local affairs discussion, phone-in shows and live coverage of community affairs.

It seems from calls and letters that loyal listeners, long accustomed to the extensive music format, are impatient with these efforts to broadcast more public service programming. On the other hand, there is no evidence that these, or shorter new programs such as local farm market reports, inserted into the music format, are attracting a new or wider audience.

Many stations, in keeping with program policy statements of the FCC, are attempting broader programming services designed to serve the various groups within the overall community. Yet this implies that specialized radio stations become all-purpose services, a transition some listeners consider a disservice. This same problem confronts many commercial and public radio stations, but it is more acute for WFIU-FM in Bloomington because of its long history of specialized programming to a special interest audience which is numercially small in a radio market which has few radio services.

WFIU-FM program managers are reluctant to make further format or schedule changes or to increase the number of public service programs because of the lack of reliable information about both the existing audience and programming preferences of the potential audience. The ARB statistics, even if reliable in the Bloomington market, would indicate the size and demographics of an audience only after the programs have been broadcast. Letters, phone calls and other unsystematic audience input are unreliable because they are not drawn from a representative sample. Analysis of market factors such as record sales, format of competing stations, and the successes of stations with similar programming problems cannot provide useful data because these do not account for either the specific characteristics of the WFIU-FM audience or the tradeoffs and consequences of real programming decisions.

General Purpose

The general purpose of this study is two fold. First, to accurately survey the listening habits and programming preferences of both the listeners and non-listeners of WFIU-FM. Second, to develop, test and evaluate the usefulness to management of a new technique for decision-making in programming of specialized radio. This approach, termed audience programming, utilizes survey techniques which focus on projecting the audience response to program changes in format and scheduling. It provides a model of listening behavior of a specific audience based on survey data rather than mathematical constructs. Audience programming presents the respondents' radio listening and programming preferences in a way that station managers can use in programming deci-

sions. The data should provide a decisional base upon which a program director can plan an orderly and controlled improvement in audience size and reach.

Specific Goals. Specific questions for inquiry coincide with information needs of WFIU-FM which are characteristic of specialized public radio stations:

- To gather valid data concerning the extent, demographics, attitudes toward radio programming and the listening habits of the current audience,
- To measure the relative popularity of the various programs and program types in the present WFIU-FM schedule and to determine audience flow across changes in programs,
- To determine how much continuity of format is necessary to hold a serious-music audience,
- To determine what the current audience would prefer to hear--or hear more of--,
- To determine whether the music audience remains tuned for community affairs programming, and
- To determine whether the public affairs programming attracts an audience not attracted to serious music,
- To determine the optimum scheduling of the current program inventory,
- To determine the program and format preferences of non-listeners and correlate these with demographic information available,
- To determine whether the current listeners' needs could be met by a reduced schedule of serious music,
- To determine which current programs could be altered, rescheduled or dropped without alienating current listeners,
- To determine whether there are any perceived radio services not being supplied by the stations operating in the WFIU-FM listening area,
- To project the size of audience gains and losses involved in specific WFIU-FM format changes, including a change to a split or mixed format.

Furthermore, audience data and input compiled and analyzed to answer these questions must be presented in a way which uses existing management processes and complies with FCC demands that stations take full responsibility for all programming decisions.

Assumptions. Though the research presents no specific hypotheses to be tested, there were several assumptions which the researchers expected to be validated by the results of the audience survey. These were:

1) Highly specialized radio formats such as classical music programming appeal to a small percentage of the potential audience and are used by these listeners regularly but only for a portion of the listening day.

2) Listeners selecting serious-music programming will turn to other stations or media if the continuity of the chosen programming is broken.

3) A radio station can satisfy the serious-music audience with clustered, regular music programming during only part of the air schedule if the service corresponds to listening habits.

4) A public radio station can serve a number of distinct, independent segments of the public as long as the programming also is distinct and regularly scheduled, and the station adapts an image of community service rather than identifying with a particular music type.

5) There are identifiable services which will attract a new segment from the WFIU-FM listening area and which will not alienate the serious-music listener educated to the station's responsibility to serve needs of other audience segments.

General Methodology

The study utilizes two measuring instruments: 1) a listening diary and 2) an audience "programmer." Chapter II explains the specific procedure used for the listening diary; Chapter IV explains the specific procedure used for the audience programmer.

The diary is a typical method of projecting radio listenership. The audience programmer is a new technique designed to permit members of the radio audience to indicate their programming and scheduling preferences within the programming options generated by station management.

The programmer presents the respondent with a printed time schedule sheet for the survey period and a sheet of perforated, gummed stamps representing programs of various types and lengths. There is a stamp in the programmer for each program in the station's weekly schedule and

some stamps for program types not now in the program inventory. The respondent "schedules" the station in the manner which he considers to be most useful and then affixes the appropriate programming stamps. For example, there is a stamp for each day that "All Things Considered" is available from National Public Radio. Each stamp identifies the program, its source, length, provides a one-line description, and indicates any scheduling limits such as "not available before 4:00 p.m." The subject chooses to schedule "All Things Considered" as often and at the time he desires. The limits to the options available to the respondent, however, are determined by WFIU-FM management within the realistic constraints of time, staff and budget.. Detailed instructions and programming "rules" are included with the programmer.

The important benefit of the new programmer technique is that respondents are required to "trade off" various types of programming within constraints generated by management. Thus, the procedure gathers respondent data relative to audience needs and desires within a set of controlled options. Utilizing the technique on both listeners and non-listeners permits the research team to locate programming areas and scheduling slots which are either compatible between the two groups or so distributed that the station need not sacrifice one group to provide radio service for the other.

The materials and procedure of the programmer were carefully designed using constraints and data from WFIU-FM program directors. The entire process was pretested; and the materials were prepared by professional artists. The programmer provides integral data concerning respondent preference to program type and scheduling; but does not assign importance. That is, the data generated by the programmer indicate how many listeners prefer "All Things Considered" daily at 6:00 p.m.; but do not indicate how strongly they feel about this preference or what the exact reasons for the preference are.

Chapter V gives the results of the Audience Programmer survey. Chapter VI presents interpretations of the results of the study.

CHAPTER II

AUDIENCE SURVEY PROCEDURE

Placement of Survey Diaries

The Diary. The audience of radio programming in southcentral Indiana was measured by a diary survey of individual listeners in fifteen counties. The diary is a booklet in which respondents were asked to report each instance of radio listening during the four-day survey period of Saturday, March 15, through Tuesday, March 18. The instructions printed in the diary asked that respondents list the day, time, duration, type of signal and station call leters of each instance of radio listening. The diary booklet also asked for the age, sex, county of residence and occupation of the respondent. Sample listings were included in the diary, and a toll-free number was given for those with further questions. A sample of the survey diary is presented in Appendix A.

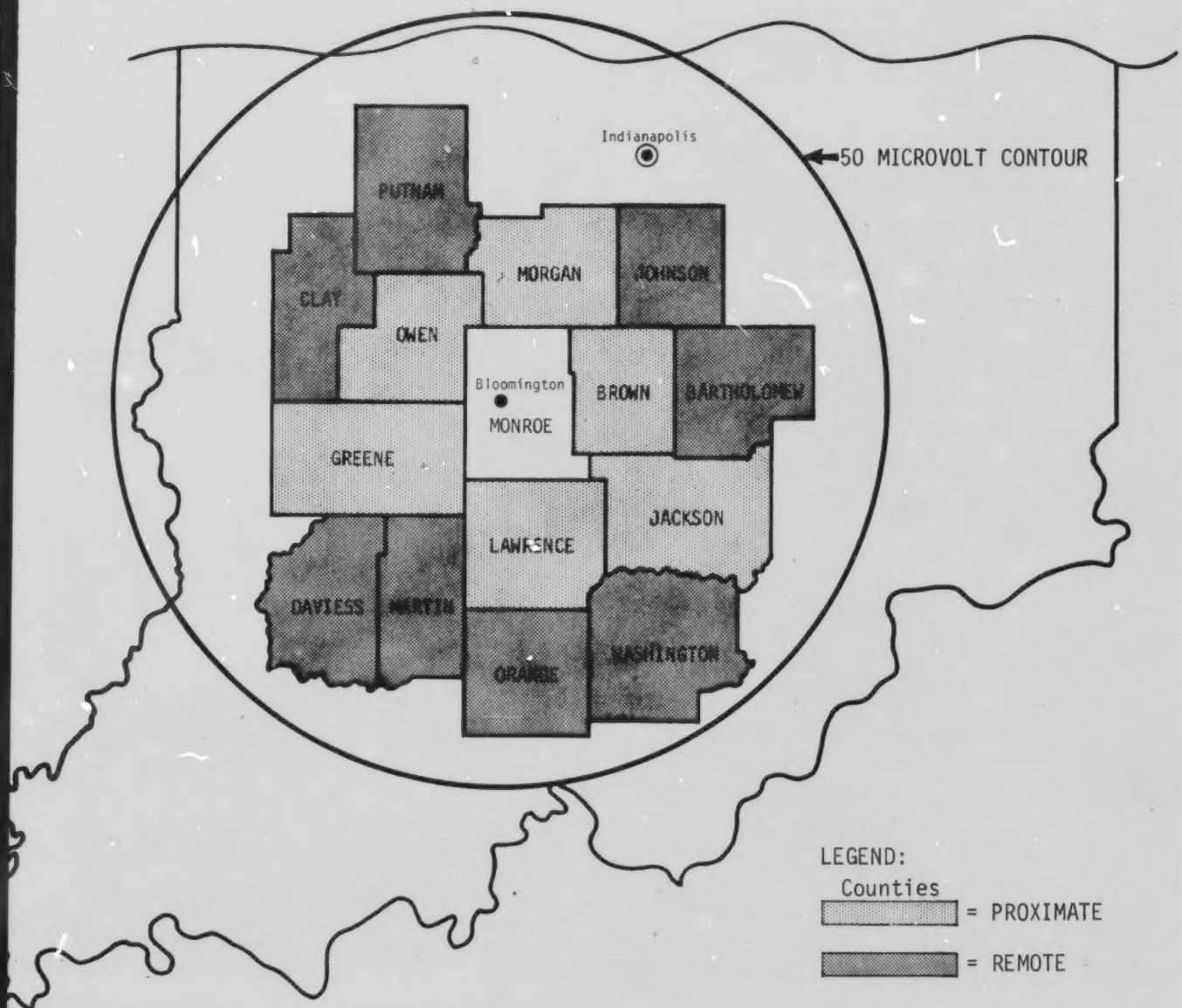
The General Survey. Two separate but overlapping samples of listeners were chosen to participate in the audience survey. A random sample of all listeners weighted by distance from WFIU-FM and grouped by county was chosen from the current phone directories of the 15 counties. Within each county, each residential listing had equal chance of being selected. Counties were also grouped by proximity to Monroe County. Six counties adjacent to Monroe County are referred to as the proximate counties; the eight counties bordering the proximate counties are referred to as remote counties, as indicated in the coverage map presented in Table 2.1. The distribution of diaries by county is presented in Table 2.2.

Trained interviewers telephoned the selected individuals of Monroe county and asked cooperation in accepting a diary for listing of the person's radio listening. Interviewers identified themselves as from the Institute for Communication Research of Indiana University currently studying how people in Indiana use radio. No incentive was offered. The rate of acceptance of the Monroe County residents contacted was 47 percent. Those selected who lived outside Monroe County were not contacted by telephone but were sent the radio diary with a cover letter

TABLE 2.1

WFIU-FM SIGNAL COUNTOUR MAP

Southcentral Indiana



requesting cooperation. A copy of the letter is presented in Appendix B. The diaries with pre-paid return postage were mailed first-class from Bloomington on March 10.

Survey of Interested Listeners. The radio use of all listeners in the 15 counties was estimated from the random sample. The second sample provided a measure of the radio use of listeners who had expressed some interest in WFIU. For the general survey, respondents were chosen randomly from telephone listings. For the survey of interested listeners, respondents were chosen randomly from a list of approximately 3,000 subscribers to the free monthly WFIU program guide, Directions in Sound. All other definitions and procedures are identical to those described for the general survey. Results of the two surveys are reported separately.

Distribution of diaries for the survey of interested listeners is presented in Table 2.2 The small numbers of diaries placed in some counties correspond to the small number of addresses in the mailing list for those areas.

In all, 23 diaries were returned by the postal service as undeliverable. The researchers received three phone inquiries from recipients of diaries. Each was a minor problem quickly clarified.

Preparation of the Data Base. All diary entries were transferred at face value by trained coders to optical scan sheets. Reported radio use was coded in 15-minute instances. A listening instance is the reported viewing of one person listening to one station for five minutes or more of a 15-minute period. The information coded for each listening instance was 1) age, sex and county of residence of the listener, 2) the day and time of the listening, 3) the radio station heard.

1) AGE. For convenient analysis, listeners were grouped by age into the following categories standard in radio audience studies:

GROUP	YEARS INCLUDED
Teens	12 through 17 years of age
18 - 25	18 through 25 years of age
26 - 34	26 through 34 years of age
35 - 49	35 through 49 years of age
50 - 65	50 through 65 years of age
Over 65	66 years of age and older

The radio use of children less than 12 years of age was not surveyed.

TABLE 2.2

DISTRIBUTION OF RADIO LISTENING DIARIES BY COUNTY
FOR GENERAL SAMPLE AND SELECTED SAMPLE

County	General	Selected	Total
Monroe	200	100	300
Proximate			
Brown	30	15	45
Jackson	30	7	37
Lawrence	30	14	44
Greene	30	10	47
Owen	30	12	42
Morgan	30	15	45
Remote			
Johnson	17	10	27
Bartholomew	17	10	27
Washington	17	1	18
Orange	17	4	21
Martin	17	7	24
Daviess	17	4	21
Clay	17	6	23
Putnam	17	10	27
Total	516	225	741

2) TIME. Time was measured in quarter-hour segments from 6:00 a.m. Each quarter-hour of listening between 4:00 a.m. and 5:59 a.m. was recorded in the category "before 6:00 a.m." Likewise, listening between 1:45 a.m. and 3:59 a.m. was recorded in the category "after

1:45 a.m." For the purpose of further analysis, the quarter-hour segments were grouped in day parts, periods reflecting general distinctions in the radio programming day. These time divisions are:

PERIOD	HOURS INCLUDED
Early Morning	Before 8:00 a.m.
Mid-morning	8:00 a.m. through 10:59 a.m.
Noon	11:00 a.m. through 12:59 p.m.
Afternoon	1:00 p.m. through 4:59 p.m.
Evening	5:00 p.m. through 7:59 p.m.
Night	8:00 p.m. through 10:59 p.m.
Late-Night	After 10:59 p.m.

3) STATION. Each viewing instance was attributed to a radio station coded by call letters and AM-FM designation.

Data were then transferred to cards for computer analysis using programs of the Statistical Package for the Social Sciences to generate distributions and analysis of listening. The predetermined .05 level of confidence was used in all statistical measures.

Rate of Diary Return. Of the 718 diaries actually placed, 254 were returned for an overall response rate of 34 percent. The response rate for the general sample alone was 25 percent; that for the selected sample alone was 55 percent. The distribution of returned diaries and rate of return is presented in Table 2.3 by sample and county. These diaries of the general sample recording the radio listening 131 individuals provided the sample of the radio listening of the full population of 490,000 persons in the 15 counties studied. The diaries of the 123 individuals chosen randomly from the subscription list of Directions in Sound provided the sample representative of WFIU-FM listeners.

Validity of Generalizing from Sample. The size of sample and amount of variation within the measured variable determine the validity and accuracy of inferences made about the characteristics of the whole based on study of the characteristics of the sample. Given a sample size, precision is determined by the formula:[1]

$$T^2 = \frac{PC\,(100-PC)\,z^2}{N_s}$$

TABLE 2.3

RETURN OF DIARIES BY COUNTY
FOR GENERAL SAMPLE AND SELECTED SAMPLE

County	General		Selected	
	N.	Percent	N.	Percent
Monroe	96	48	71	71
Proximate				
Brown	4	13	5	33
Jackson	7	23	4	57
Lawrence	4	13	5	36
Greene	1	3	3	30
Owen	3	10	4	33
Morgan	4	13	7	47
Remote				
Johnson	0	0	5	50
Bartholomew	3	18	5	50
Washington	3	18	0	0
Orange	1	6	2	50
Martin	0	0	3	43
Daviess	3	18	1	25
Clay	2	12	3	50
Putnam	0	0	5	50
Total	131	25	123	55

where T = the tolerance or precision of estimates. The discrepancy between estimates of the population based on diary sample and results of survey of all radio listeners.

PC = the preliminary estimate of variation in the population. Based on recent studies of the radio listening, a conservative preliminary estimate of variance of 85 was used. That is, listening of about 15 percent of radio listeners varies from overall audience patterns.

z = the number of standard error units which are found from a normal probability table to correspond to required probability. Probability is the degree of assurance that estimates of the population are within the precision range, T.

N_s = sample size.

Utilizing the formula for the general sample:

$$T^2 = \frac{85(100-85)1.96^2}{131} = \frac{1275(3.8416)}{131} = 37.3896$$

$$T = 6.1$$

Thus the error range is 6.1 percent which is well within the normal range of predictability for a mass audience study. Estimates based on the random diary sample will be within ±6.1 percent of the actual population of all radio listeners in the surveyed counties 95 our of 100 times.

Utilizing the formula for the selected sample, the error range is 6.3 percent. Error rates are greater, however, when results of sub-samples are reported. The sub-sample size for the proximate and remote counties for the general group was 35, giving an error range of over 11 percent. With an error margin this large, most changes in audience size and composition cannot be distinguished from chance occurrences. No data will be reported for sub-samples in cases where results or audience estimates are of doubtful validity because of small sub-sample sizes.

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[1]William L. Hays, Statistics, (New York: Holt, Rinehart, & Winston, Inc., 1963).

CHAPTER III

RESULTS OF RADIO AUDIENCE SURVEY

Radio Use in Southcentral Indiana

This section presents the demographics and radio use estimates from the general audience survey only.

Listeners. Sex and age of the listener were analyzed both as attributed to the listening instance and to individual respondents. Sixty-nine (52.7%) of the respondents are women, 49 (37.4%) are men. Thirteen respondents (9.9 %) did not indicate their sex. Their reported ages by groups are:

Group	N.	Percentage of Total
Teens	6	4.6
18 - 25	29	22.1
26 - 34	26	19.8
35 - 49	21	16.0
50 - 65	25	19.1
Over 65	11	8.5
Not given	13	9.9

Distribution of all listening by sex of the listener indicates 29.5 percent of the 6,448 quarter-hours of total radio use was by men; 61.9 percent was by women. In 554 listening instances (8.6%), the sex of the listener was not reported.

The age of the listener was also not reported in 8.6 percent of the listening instances. The distribution of listening by age of the viewer in groups is reported in Table 3.1.

Though radio is popularly considered a young people's medium, persons in southcentral Indiana over 35 years of age listened to more radio than persons 12 through 34 years of age. Listeners between 35 and 49 years of age are the only group with radio use notably heavier than that of other groups.

The distribution of listening by county reflects the weighted sampling and the return rate of individual counties. Residents of Monroe

County account for 61.8 percent of all radio use surveyed. Residents of the six counties proximate to Monroe County account for 27.1 percent; residents of the remote counties account for the remaining 11.1 percent.

TABLE 3.1

GENERAL SAMPLE
DISTRIBUTION OF LISTENING BY AGE OF LISTENER
IN AGE GROUPS

Group	Percentage of Total
Teens	********* 4.6%
18 - 25	********** 20.5%
26 - 34	********** 18.8%
35 - 49	********** 22.8%
50 - 65	********** 18.8%
Over 65	********** 5.9%
Not given	********** 8.6%

Day and Time. The distribution of the 6,448 quarter-hours of radio use reported by the 131 listeners of the general sample indicate less listening on Sunday than on the other survey days. Table 3.2 presents the listening distributed by days:

TABLE 3.2

GENERAL SAMPLE
DISTRIBUTION OF LISTENING BY DAY

Day	Percentage of Total
Saturday, March 15	********** 28.1%
Sunday, March 16	********** 16.9%
Monday, March 17	********** 27.3%
Tuesday, March 18	********** 27.7%

Listening distributed across the hours of the day quite evenly. Listening was light before 7 o'clock a.m., then maintained a plateau through mid-morning until 10 o'clock a.m., the peak listening hour. Listening decreased until 3 o'clock p.m.; increased steadily until around 5 o'clock p.m.; again decreased until 7 o'clock p.m. and maintained an evening level of about half the morning audience. Listening again fell off after 11 o'clock p.m. Table 3.3 presents listening distribution by quarter-hour segments, combining the four survey days, and all counties of both AM and FM use. Table 3.4 presents the same distribution by day parts.

Station Use. Overall, AM and FM listening were equal. Some differences between AM and FM use by day and day-part indicate listener preferences, however. Table 3.5 presents station use by type by day and day-part for all counties combined. Listeners indicated heavier use of AM during morning hours when listening was heaviest, except on Sunday when FM use was heavier. During afternoon, evening, night and late-night hours, however, listeners used FM-band stations more than AM-band stations. Preference for FM stations was strongest during the evening and night hours, the times when news and information programs are scheduled. Analyses of AM-FM listening by listeners' age, sex and county of residence show few exceptions to the overall 50-50 division. Women divided their listening equally between AM and FM stations. Men listened to FM 60 percent of the time, to AM 40 percent of the time. Teenagers used AM stations 56 percent of their listening whereas listeners between 18 and 25 years of age tuned to FM stations 75 percent of their listening time. All other age groups, accounting for 67 percent of all listeners, used AM and FM stations equally.

Residents of Monroe County listened to AM stations 60 percent of their listening time whereas those living outside Monroe County used more FM than AM. Respondents of the six proximate counties listened to FM 71 percent of their listening time. Those living in the remote counties, whose listening constituted 11 percent of the total, used FM 54 percent of the

TABLE 3.3

GENERAL SAMPLE
DISTRIBUTION OF LISTENING BY TIME OF DAY

Time Period	Percentage of Total
Before 6:00 a.m.	1.4%
6:00 - 6:14 a.m.	.9%
6:15 - 6:29	.9%
6:30 - 6:44	1.1%
6:45 - 6:59	1.3%
7:00 - 7:14	1.5%
7:15 - 7:29	1.8%
7:30 - 7:44	1.7%
7:45 - 7:59	1.6%
8:00 - 8:14	1.9%
8:15 - 8:29	1.8%
8:30 - 8:44	1.8%
8:45 - 8:59	1.6%
9:00 - 9:14	1.8%
9:15 - 9:29	1.8%
9:30 - 9:44	1.9%
9:45 - 9:59	1.8%
10:00 - 10:14	2.1%
10:15 - 10:29	2.1%
10:30 - 10:44	1.9%
10:45 - 10:59	1.7%
11:00 - 11:14	1.8%
11:15 - 11:29	1.7%
11:30 - 11:44	1.8%
11:45 - 11:59	1.8%
Noon - 12:14 p.m.	1.9%
12:15 - 12:29	1.8%
12:30 - 12:44	1.6%
12:45 - 12:59	1.6%
1:00 - 1:14	1.4%
1:15 - 1:29	1.4%
1:30 - 1:44	1.3%
1:45 - 1:59	1.4%
2:00 - 2:14	1.4%
2:15 - 2:29	1.4%
2:30 - 2:44	1.5%
2:45 - 2:59	1.4%
3:00 - 3:14	1.2%
3:15 - 3:29	1.3%
3:30 - 3:44	1.5%
3:45 - 3:59	1.5%

TABLE 3.3 - Continued

Time Period	Percentage of Total
4:00 - 4:14p.m.	********** 1.5%
4:15 - 4:29	********** 1.6%
4:30 - 4:44	********** 1.6%
4:45 - 4:59	********** 1.7%
5:00 - 5:14	********** 1.6%
5:15 - 5:29	********** 1.4%
5:30 - 5:44	********** 1.2%
5:45 - 5:59	********** 1.2%
6:00 - 6:14	********** 1.0%
6:15 - 6:29	********** 1.0%
6:30 - 6:44	********** .9%
6:45 - 6:59	********** .8%
7:00 - 7:14	********** .8%
7:15 - 7:29	********** .8%
7:30 - 7:44	********** .8%
7:45 - 7:59	********** .8%
8:00 - 8:14	********** .8%
8:15 - 8:29	********** .8%
8:30 - 8:44	********** .8%
8:45 - 8:59	********** .7%
9:00 - 9:14	********** .8%
9:15 - 9:29	********** .8%
9:30 - 9:44	********** .8%
9:45 - 9:59	********** .7%
10:00 - 10:14	********** .8%
10:15 - 10:29	********** .8%
10:30 - 10:44	********** .7%
10:45 - 10:59	********** .8%
11:00 - 11:14	********** 1.0%
11:15 - 11:29	********** .9%
11:30 - 11:44	********** .8%
11:45 - 11:59	********** .7%
Midnight - 12:14 a.m.	********** .5%
12:15 - 12:29	********** .5%
12:30 - 12:44	********** .5%
12:45 - 12:59	********** .4%
1:00 - 1:14	********** .3%
1:15 - 1:29	********** .3%
1:30 - 1:44	********** .2%
1:45 and after	********** .7%

TABLE 3.4

GENERAL SAMPLE
DISTRIBUTION OF LISTENING BY DAY PARTS

Time Period	Percentage of Total
Early Morning (4:00 - 7:59 a.m.)	********** 12.2%
Mid-Morning (8:00 - 10:59 a.m.)	********** 22.3%
Noon (11:00 a.m. - 12:59 p.m.)	********** 14.0%
Afternoon (1:00 - 4:59 p.m.)	********** 23.1%
Evening (5:00 - 7:59 p.m.)	********** 12.3%
Night (8:00 - 10:59 p.m.)	********** 9.4%
Late-Night (11:00 p.m. - 3:59 a.m.)	********** 6.7%

TABLE 3.5

GENERAL SAMPLE
STATION USE BY TYPE BY DAY AND DAY-PART

Day-Part	Percentage of Listening by Day and Type									
	Saturday		Sunday		Monday		Tuesday		Combined	
	AM	FM	AM	FM	AM	FM	AM	FM	AM	FM
Early Morning	57.0	43.0	45.5	54.5	63.1	36.9	67.4	32.6	61.8	38.2
Mid-Morning	62.6	37.4	42.2	57.8	58.2	41.8	57.1	42.9	56.9	43.1
Noon	59.3	40.7	50.9	49.1	57.0	43.0	50.2	49.8	54.9	45.1
Afternoon	54.3	45.7	44.3	55.7	43.1	56.9	43.5	56.5	46.6	53.4
Evening	50.0	50.0	51.5	48.5	31.1	68.9	37.1	62.9	40.7	59.3
Night	42.3	57.7	41.2	58.8	36.5	63.5	36.2	63.8	38.8	61.2
Late Night	22.0	78.0	42.0	58,0	59.7	40.3	48.7	51.3	41.0	59.0
Combined	54.2	45.8	45.4	54.6	50.2	49.8	49.8	50.2	50.4	49.6

time. This pattern of radio use is contrary to the popular assumption that FM penetration and use is lower in rural areas and higher in more urbanized locations.

Average Share of the Audience. Respondents of the entire survey area listened to 56 different stations during the survey period. Twenty-two of these were FM. The twenty most listened to stations accounted for 82.1 percent of all listening. Table 3.6 presents in rank order the stations with an average audience share of one percent or greater for the four survey days for Monroe County listeners only, and for all other counties of the survey combined.

WTTS, Bloomington, with a mixed format of top 40, country and rock music, dominated the Monroe County market with 39.2 percent of all radio listening. WTTS consistently attracted the largest share of the Monroe County audience except during some late-night periods and Sunday mornings. WTTS had no audience in the other counties with the exception of Owen (21.1 average share) and Lawrence (3.4 average share) to give it an overall rating of eighth in the category of the combined proximate and remote counties.

Five of the top six stations in Monroe County and five of the top seven stations in the other counties are FM. WNAP-FM, Indianapolis, ranked second in Monroe County and sixth in the surrounding counties with a format of rock music. WIFE-FM, Indianapolis, fourth in Monroe County, is an automated station programming easy listening music. WFBQ-FM, Indianapolis, also automated, programmed all-hit music. WFIU-FM, licensed to Indiana University, Bloomington, programmed classical music and public affairs. It was fifth in Monroe County and first in the other counties on the basis of its strength in Brown County (31.6 average share--based on four diaries), Owen County (46.3 average share--based on three diaries) and Morgan County (47.0 average share--based on four diaries). No WFIU-FM use was reported in the remaining proximate and remote counties.

The relative ranking of stations' share of audience illustrates the problems of predicting audience estimates from small sub-samples. First,

TABLE 3.6

GENERAL SAMPLE
RANK ORDER OF LEADING STATIONS
BY AVERAGE AUDIENCE SHARE

Station	Monroe County		Proximate and Remote Counties Combined	
	Share (%)	Rank	Share (%)	Rank
WTTS	39.2	1	3.4	8
WNAP-FM	8.1	2	4.2	6
WTTV-FM	7.8	3	3.1	11
WIFE-FM	7.6	4	3.7	7
WFIU-FM	7.1	5	15.3	1
WFBQ-FM	5.3	6	10.1	2
WIRE	3.7	7	1.5	17
WIBC	2.9	8	1.7	16
WBTO	2.7	9		
WIFE	2.7	10		
WJCD-FM	2.6	11	8.3	4
WWCM	1.5	12		
WCBK	1.5	13		
WVTS-FM	1.5	14	1.2	19
WLS	1.2	15		
WCSI-FM			9.5	3
WAMW			5.3	5
WFML-FM			3.7	8
WRBI			3.4	9
WLW			3.2	10
WTHI-FM			2.6	12
WHAS			2.5	13
WSLM			2.5	14
WNDE			2.1	15
WBIW			1.2	18
WVAK-FM			1.2	20
WAKY			1.1	21

the ranking reflects the low rate of diary return of the proximate and remote counties. Statistically, for this group of counties there is no significant difference in shares of audience of less than 11 percent difference.

Secondly, the ranking reflects the local nature of radio. When data of all these counties are combined, a strong local station which clearly dominates listening in its home county may rank lower than a station with moderate appeal in several counties. The problem of lack of accuracy because of small sample size can be avoided by combining the data of these counties with those of Monroe County, but this aggravates the second problem of individual counties being overrepresented. Because of this conflict between the demands of accuracy and completeness, the listening data of the proximate and remote counties are not included in the following estimates of stations' share of audience.

Leading Stations' Share of the Audience. For each quarter hour during the four survey days, Table 3.7 presents audience data for Monroe County alone: the overall audience rating, the rating and share of the audience of WFIU-FM programming, and shares of WTTS and WIFE-FM. These two stations were chosen as representative of station types offering clear contrast in "sound" and programming to WFIU-FM.

All figures correspond to the standard definitions of audience measurement terms. The overall rating for a given time is the estimated number of persons listening to radio expressed as a percentage of all persons over 12 years of age in the survey area. The rating of a show indicates its overall attractiveness to the mass audience. The share of audience is the estimated number of persons listening to the program or station expressed as a percentage of all persons listening to radio during the particular time period. The share of audience indicates a program's strength in relation to the programming of other stations.

For example, at ten o'clock Saturday morning, March 15, WFIU-FM programmed contemporary chamber music on the regularly scheduled program "School of Music Concert." At that time an estimated 30 percent of all persons in Monroe County (Overall Rating) were listening to radio. Seven percent of these (WFIU-FM Share) were tuned to WFIU-FM. These listeners constitute two percent (WFIU-FM Rating) of the potential adult listening audience. During the same quarter-hour, WTTS attracted 47 percent (WTTS Share) of all persons in Monroe County using radio at the time, and WIFE-FM attracted virtually none (WIFE-FM Share) of the listening audience.

TABLE 3.7

GENERAL SAMPLE
MONROE COUNTY AUDIENCE ESTIMATES EXPRESSED IN PERCENTAGES

Saturday, March 15

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
7 AM	Morning	12	0	0	67	8
:15		13	0	0	71	8
:30		13	0	0	84	0
:45		15	1	7	80	0
8		20	1	5	75	0
:15		24	2	8	67	0
:30		25	3	12	60	0
:45		24	1	4	63	0
9		24	1	4	58	0
:15		25	3	12	52	0
:30		27	3	11	48	0
:45		26	2	8	54	0
10	School of Music Concert	30	2	7	47	0
:15	(Contemporary Chamber	31	1	3	45	0
:30	Ensemble)	29	0	0	52	0
:45		26	0	0	54	0
11		25	0	0	36	4
:15		26	0	0	35	4
:30		24	0	0	38	4
:45		24	0	0	42	4
NOON	Metropolitan Opera	21	0	0	34	4
:15	(Wagner)	19	0	0	26	5
:30		17	0	0	18	6
:45		19	0	0	16	5
1 PM		20	0	0	20	5
:15		17	0	0	18	6
:30		16	0	0	19	6
:45		16	1	6	13	6
2		17	1	6	29	6
:15		16	1	6	31	13
:30		15	1	7	33	13
:45		13	1	8	31	8
3 PM		17	1	6	35	6
:15		19	1	5	32	5
:30		19	1	5	32	5
:45		17	1	6	24	6

TABLE 3.7 - Continued

Saturday, March 15

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTIS	WIFE FM
4		14	1	7	36	7
:15		14	1	7	43	7
:30		13	2	15	39	7
:45		14	2	14	36	7
5		9	1	11	34	0
:15		8	0	0	50	0
:30		8	0	0	63	0
:45		11	0	0	64	0
6		9	1	11	56	0
:15		10	1	10	50	0
:30	All Things Considered	6	1	17	50	0
:45		6	1	17	50	0
7	Music from Germany	9	0	0	23	22
:15		9	0	0	22	22
:30	The Art Beat	8	0	0	13	25
:45	Biber	7	0	0	14	29
8	Options (Gorin & Melton)	4	0	0	0	25
:15		4	0	0	0	25
:30		3	0	0	0	0
:45		3	0	0	0	0
9		5	0	0	0	0
:15		5	0	0	0	0
:30		7	1	14	14	0
:45		7	1	14	14	0
10	News	6	1	17	34	0
:15	Schumann, Ives, Fro-	6	1	17	34	0
:30	berger and	6	2	34	17	0
:45	Mendelssohn	5	1	20	20	0
11 PM		6	2	34	17	0
:15		6	2	34	17	0
:30	Rockpit	8	1	13	25	0
:45		7	1	14	29	0
Midnight		4	1	25	0	0
12:15		4	1	25	0	0
:30		5	1	20	0	0
:45		5	1	20	0	0
1 AM	News	4	0	0	0	0

TABLE 3.7 - Continued

Sunday, March 16

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
7 AM	Morning	3	0	0	67	0
:15		5	0	0	60	20
:30		6	1	17	50	17
:45		6	1	17	50	17
8		9	1	11	56	22
:15		10	1	10	60	20
:30		8	1	13	63	25
:45		7	1	14	57	29
9		6	1	17	67	17
:15		6	1	17	67	17
:30		8	1	13	50	13
:45		9	1	11	34	11
10	Cleveland Orchestra	10	1	10	10	10
:15	(Severance Hall	12	2	17	8	8
:30	Concert)	9	3	33	0	11
:45		8	2	25	0	13
11		12	3	25	17	8
:15		12	3	25	17	8
:30		11	2	18	18	18
:45		12	1	8	17	17
NOON	Haydn, Berloiz, Nares,	13	1	8	31	15
12:15	Beethoven, Mas-	11	0	0	36	18
:30	senet, Donizetti	10	0	0	30	20
:45		12	0	0	33	17
1 PM		14	1	7	29	14
:15		13	1	8	28	15
:30		15	1	7	27	20
:45		15	2	13	27	20
2	Sunday Opera	15	1	7	27	20
:15		15	1	7	20	20
:30		14	1	7	14	29
:45		13	1	7	15	31
3		9	0	0	33	33
:15		10	0	0	40	30
:30		11	1	9	27	28
:45		12	1	8	25	25

TABLE 3.7 - Continued

Sunday, March 16

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
4		12	1	8	42	17
:15		11	1	9	36	18
:30	Voices in the Wind	10	0	0	40	10
:45		10	1	10	40	10
5		6	1	17	50	0
:15		7	1	14	43	0
:30	On Stage in Recital	6	0	0	17	0
:45	Hall	5	0	0	20	0
6		4	1	25	0	0
:15		5	1	20	0	0
:30	All Things Considered	4	1	25	0	0
:45		5	1	20	0	0
7	Grieg, Danzi, Nielsen	7	1	14	14	14
:15		8	1	13	13	12
:30		9	1	11	11	11
:45		10	1	10	20	10
8 PM	Encore!	8	1	13	25	12
:15		8	1	13	25	0
:30		8	1	13	25	0
:45		8	1	13	25	0
9		8	0	0	38	0
:15		8	0	0	38	0
:30		9	0	0	22	0
:45		6	0	0	17	0
10	News	6	0	0	33	0
:15	In Recital	5	0	0	40	0
:30		3	0	0	33	0
:45		4	1	25	25	0
11		7	1	14	29	0
:15	Del Tredici, Bach, and	6	0	0	33	0
:30	Mendelssohn	6	1	17	17	17
:45		6	1	17	17	17
Midnight		3	0	0	0	33
12:15		4	0	0	25	25
:30		2	0	0	50	0
:45		1	0	0	0	0
1 AM	News	1	0	0	0	0

TABLE 3.7 - Continued

Monday, March 17

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
7 AM	Morning (with Terry	21	1	5	76	0
:15	Dwyer)	25	1	4	72	0
:30		21	1	5	62	0
:45		17	1	6	65	0
8		21	1	5	62	5
:15		17	1	6	65	6
:30		19	1	5	63	5
:45		21	2	10	57	5
9 AM		25	1	4	56	12
:15		21	2	10	57	10
:30		24	3	13	58	9
:45		21	2	10	57	10
10	Music of America	24	1	4	58	9
:15	(The Jazz Tradition)	20	1	3	55	10
:30		15	0	0	47	13
:45		13	0	0	39	15
11		14	0	0	50	14
:15		15	0	0	53	13
:30		18	1	6	56	11
:45		19	1	5	58	10
NOON	Pianist Lipati plays -	16	1	6	44	12
12:15	Mozart, Bach, Liszt,	15	1	7	40	13
:30	et. al.	14	1	7	36	14
:45		14	1	7	36	14
1		13	1	7	31	15
:15		14	2	14	29	14
:30		11	2	18	28	18
:45		12	2	17	25	17
2		14	2	14	21	14
:15		11	1	9	9	18
:30	Reger, Berio, Haydn,	11	0	0	9	18
:45	Rachmaninoff and Dandrieu	12	0	0	17	17
3		9	0	0	11	11
:15		10	0	0	10	10
:30		11	0	0	9	18
:45		11	1	9	18	18

TABLE 3.7 - Continued

Monday, March 17

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
4	There	14	0	0	29	14
:15		18	0	0	22	17
:30		17	0	0	30	12
:45		19	0	0	37	11
5 PM	All Things Considered	20	1	5	30	5
:15		16	1	6	19	6
:30		15	1	7	13	7
:45		15	1	7	13	13
6		8	2	25	13	0
:15		7	2	29	14	0
:30	Schubert, Hummel,	9	2	22	11	0
:45	Dutilleux	8	2	25	13	0
7		10	1	10	20	10
:15		11	1	9	18	9
:30		9	0	0	11	11
:45		9	0	0	11	11
8	Music Down Home	9	0	0	22	11
:15		10	0	0	20	10
:30		7	0	0	29	14
:45		8	0	0	25	13
9	I'm Sorry, I'll Read	10	0	0	50	10
:15	That Again	8	0	0	50	0
:30		8	0	0	50	0
:45		7	0	0	57	0
10	News	9	1	11	22	0
:15		9	1	11	22	0
:30	First Hearing	6	2	33	50	0
:45		5	2	40	60	0
11		8	2	25	50	0
:15	Bruckner, Copland,	9	2	22	44	0
:30	Quantz and Reubke	7	1	14	43	0
:45		6	0	0	50	0
Midnight		3	0	0	67	0
12:15		3	0	0	67	0
:30		3	0	0	100	0
:45		2	0	0	100	0
1 AM	News	2	0	0	0	0

TABLE 3.7 - Continued

Tuesday, March 18

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
7 AM	Morning (with Terry	22	1	5	77	5
:15	Dwyer)	26	1	4	73	4
:30		20	1	5	60	5
:45		17	0	0	71	6
8		18	2	11	61	6
:15		18	2	11	61	6
:30		20	2	10	50	5
:45		14	0	0	57	7
9		19	0	0	58	11
:15		21	0	0	52	10
:30		22	0	0	55	9
:45		21	0	0	57	10
10	Music from Inter-	26	1	4	58	12
:15	lochen	26	3	12	50	12
:30		21	2	10	38	14
:45		20	2	10	40	15
11		20	2	10	30	15
:15		18	1	6	39	11
:30		17	0	0	35	12
:45		16	0	0	38	13
NOON	Rimsky-Korsakov,	19	1	5	47	11
12:15	Beethoven, Cop-	17	1	6	47	12
:30	land, Brahms,	12	1	8	33	17
:45	Purcell	12	1	8	33	17
1 PM		9	1	11	22	22
:15		9	1	11	22	22
:30		10	0	0	20	30
:45		12	0	0	25	25
2		14	1	7	14	14
:15		15	3	20	13	13
:30	Benjamin Britten	17	3	18	18	12
:45	Mozart, Chopin, Debussy	15	2	13	20	13
3 PM		11	2	18	18	9
:15		10	2	20	20	10
:30		12	3	25	8	8
:45		11	2	18	9	9

TABLE 3.7 - Continued

Tuesday, March 18

Time	WFIU Program	Rating		Share		
		Overall	WFIU FM	WFIU FM	WTTS	WIFE FM
4	There	12	0	0	33	8
:15		13	0	0	38	8
:30		19	0	0	42	5
:45		19	0	0	42	11
5	All Things Considered	18	1	6	44	0
:15		14	1	7	29	0
:30		12	2	17	25	0
:45		14	3	21	21	0
6		15	4	27	27	0
:15		13	4	31	23	0
:30	Jazz Yesterdays	12	4	33	17	0
:45		10	4	40	0	0
7		8	4	50	12	0
:15		6	3	50	0	0
:30		6	1	17	0	0
:45		6	1	17	0	0
8	Rapline	9	0	0	11	0
:15		10	0	0	10	0
:30		10	0	0	20	0
:45		11	0	0	18	0
9	Lassus, Mendelssohn,	8	0	0	25	0
:15	Schoenberg, Haydn	7	0	0	29	0
:30		6	0	0	17	0
:45		6	0	0	17	0
10	News	12	1	8	33	0
:15		11	1	9	27	0
:30	The Vocal Scene	13	1	8	31	0
:45		12	1	8	42	0
11 PM		7	1	14	29	0
:15		6	1	17	33	0
:30	Ether Game	8	1	12	25	0
:45		7	1	14	29	0
Midnight		6	1	17	17	0
12:15		6	1	17	17	0
:30		4	0	0	25	0
:45		2	0	0	0	0
1 AM	News	1	0	0	0	0

WFIU-FM Use in Other Counties. The only counties among the proximate and remote counties reporting any listening to WFIU-FM during the survey period were Brown, Owen and Morgan. Audience patterns of station use are similar to those listed for Monroe County. WFIU-FM ratings vary slightly between zero and several percent. The share of audience for WFIU-FM in these counties varied according to time of day and the program schedule of other stations rather than WFIU-FM program changes.

Crosstabulations of Reported Listening. Tables 3.8 through 3.11 present a series of crosstabulations of all the listening data compiled from the general sample for the four survey days combined. All counties are combined. Because of the weighted distribution of the survey, this grouping over-represents Monroe County, the center of the study's interest. The data reflect how radio was used in terms of some variables within the audience and its listening habits.

Tables 3.8, 3.9 and 3.10 present further information related to the listeners' choice of station. These tables present the general survey data from all counties, over-representing Monroe County listeners. Table 3.8 presents the distribution of station use by time grouped in day parts. Two numbers appear in each cell of the cross tabulations tables. The upper number in each cell is the row percentage--in this case, the share of the listening for the particular station within the time period (row). The lower number in each cell is the total percentage--the percentage of all listening (all rows and columns combined) attributed to the particular station in the particular time period.

For example, the numbers in the cell at the intersection of WFIU-FM (column) and Mid-Morning (row) are 9.0 and 2.1 The upper figure, 9.0, indicates that WFIU-FM attracted a listening audience which was 9.0 percent of all those listening to radio during the Mid-Morning time period. It is the share of audience for the time period for the total survey area. WTTS attracted four times the WFIU-FM audience during the same period; all other stations listed show a smaller share. The lower figure, 2.1, indicates that this same audience is 2.1 percent of all radio use represented in the table--that is, the combined listening to all stations during all time periods.

TABLE 3.8

GENERAL SAMPLE
DISTRIBUTION OF LISTENING OF TOTAL SURVEY AREA
BY TIME PERIODS BY STATION EXPRESSED
IN ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Time Period	Station					
	WTTS	WFIU FM	WFBQ FM	WNAP FM	WIFE FM	All Others
Early Morning (4:00-7:59 a.m.)	43.5 5.4	2.8 .3	4.3 .5	3.5 .4	5.1 .6	40.8 5.2
Mid-Morning (8:00-10:59 a.m.)	36.1 8.3	9.0 2.1	4.2 1.0	2.0 .4	5.9 1.4	42.8 9.7
Noon (11:00 a.m.-12:59 p.m.)	23.9 3.5	7.4 1.1	5.3 .8	3.9 .6	7.8 1.1	51.7 7.5
Afternoon (1:00-4:59 p.m.)	18.2 4.3	10.3 2.4	8.8 2.1	5.8 1.4	9.8 2.3	47.1 11.1
Evening (5:00-7:59 p.m.)	14.0 1.7	19.3 2.4	10.8 1.3	12.4 1.5	3.1 .4	40.4 5.1
Night (8:00-10:59 p.m.)	17.5 1.6	13.2 1.2	8.7 .8	16.5 1.5	1.5 .1	42.6 3.7
Late-Night (11:00 p.m.-3:59 a.m.)	16.0 .8	10.6 .5	10.9 .6	14.4 .7	1.3 .1	46.8 2.5

Table 3.9 presents the distribution of reported listening by station and age of listeners. Table 3.10 presents the distribution of reported listening by station and sex of listeners. Table 3.11 presents listening distributed by time periods by age groups.

TABLE 3.9

GENERAL SAMPLE
DISTRIBUTION OF LISTENING OF TOTAL SURVEY AREA
BY AGE GROUPS BY STATION EXPRESSED
IN ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Time Period	Station					
	WTTS	WFIU FM	WFBQ FM	WNAP FM	WIFE FM	All Others
12-17 Years of Age	15.5 .6	0 0	5.9 .2	6.4 .3	6.4 .3	65.8 2.6
18-25 Years of Age	8.7 1.9	19.4 4.3	21.7 4.8	26.1 5.8	.8 .2	23.3 5.2
26-34 Years of Age	22.0 4.6	13.8 2.9	9.7 2.0	0 0	12.6 2.7	41.9 8.9
35-49 Years of Age	21.6 5.4	6.1 1.5	1.7 .4	4.6 1.2	0 0	66.0 16.7
50-65 Years of Age	33.4 7.0	10.8 2.3	0 0	0 0	15.7 3.3	40.1 8.3
Over 65 Years of Age	44.7 3.0	0 0	0 0	0 0	.8 .1	54.5 3.6

TABLE 3.10

GENERAL SAMPLE
DISTRIBUTION OF LISTENING BY SEX OF LISTENERS
BY STATION EXPRESSED IN COLUMN PERCENTAGE

Sex of Listener	Station				
	WTTS	WFIU-FM	WFBQ-FM	WNAP-FM	WIFE-FM
Men	10.8	23.3	37.3	25.4	19.5
Women	68.8	76.7	60.6	74.6	77.5
Not Given	20.4	0	2.1	0	3.0

TABLE 3.11

GENERAL SAMPLE
DISTRIBUTION OF LISTENING FOR TOTAL SURVEY AREA
BY TIME PERIOD BY AGE GROUP EXPRESSED
IN ROW PERCENTAGE AND COLUMN PERCENTAGE

Time Period	Age Groups (Years of Age)					
	12-17	18-25	26-34	35-49	50-65	Over 65
Early Morning (4:00-7:59 a.m.)	4.4 10.4	9.4 5.1	18.6 10.9	33.0 16.0	25.7 15.0	8.9 16.5
Mid-Morning (8:00-10:59 a.m.)	2.8 11.7	12.5 11.8	20.0 20.7	27.8 23.8	29.4 30.3	7.4 24.4
Noon (11:00 a.m.- 12:59 p.m.)	3.5 9.7	16.3 10.2	17.9 13.6	25.7 14.6	22.2 15.2	12.3 26.8
Afternoon (1:00-4:59 p.m.)	2.9 13.4	25.5 26.6	26.2 29.8	21.9 20.7	18.9 21.5	4.7 17.1
Evening (5:00-7:59 p.m.)	9.3 23.7	37.3 21.4	24.9 15.7	16.7 8.7	7.2 4.5	4.6 9.2
Night (8:00-10:59 p.m.)	8.8 16.7	29.6 12.6	15.6 7.2	26.2 10.1	16.6 7.7	3.2 4.7
Late-Night (11:00 p.m. - 3:59 a.m.)	10.9 14.4	41.1 12.2	6.6 2.1	22.6 6.1	17.5 5.7	1.3 1.3

Results of the Survey of Selected Listeners

This section reports results of the survey of selected listeners only. The sample consisted of a random selection of individuals who had expressed their interest in WFIU-FM by asking to be placed on the mailing list for Directions in Sound.

The completed diaries reported 6,685 quarter-hours of radio use by 123 persons. Ninety-five (77.9%) of these listened to WFIU-FM for one half-hour or more during the four-day survey period. Twenty-three listeners (18.8%) reported only WFIU-FM listen ng. These account for 30.3 percent of all WFIU-FM use reported. Twenty-seven (22.1%) reported no WFIU-FM listening and seven (5.7%) reported no radio listening throughout the period. The diary entries of the radio users within this selected sample show strong individual patterns of station selection and switching, indicating highly selective radio listening.

Listeners. Sex and age of the listener were analyzed as attributed to the listening instance rather than the individual surveyed. Distribution of listening by sex indicated that 53.4 percent of all listening was by men; 42.2 percent was by women. In the remaining 289 instances (4.4%), sex of the listener was not reported. On WFIU-FM alone, 54 percent of all listening was by men, 44 percent by women.

The age of listeners ranged from 16 to 83 years. Approximately seven percent of the listening was by individuals who chose not to report their age. Distribution of listening by age in groups is reported in Table 3.12. It is an older audience than that reported in the general survey (Table 3.1) with more than 70 percent of all listening by persons over 35 years of age.

Table 3.13 summarizes the percentage distribution of radio use by county of the listener. While Monroe County accounted for 56.7 percent of the listening, the remainder (43.4%) was nearly equally divided between the six adjacent counties (21.7%) and the eight remote counties (21.6%).

TABLE 3.12

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY AGE
OF LISTENER IN AGE GROUPS

Age Group	Percentage of Listening
12-17 years old	** (1.5%)
18 thru 25	********** (10.4%)
26 thru 34	********** (10.5%)
35 thru 49	********** (27.6%)
50 thru 65	********** (27.7%)
Over 65	********** (15.2%)
Not Given	******* (7.1%)

TABLE 3.13

SELECTED SAMPLE

DISTRIBUTION OF LISTENING BY COUNTY

Location	Percentage of Total
Home County	
Monroe	********** (56.7%)
Adjacent Counties	********** (21.7%)
Brown	(7.5%)
Jackson	(4.3%)
Lawrence	(2.7%)
Greene	(.8%)
Owen	(3.2%)
Morgan	(3.2%)
Remote Counties	********** (21.6%)
Johnson	(2.3%)
Bartholomew	(4.2%)
Orange	(2.7%)
Martin	(2.3%)
Daviess	(1.2%)
Clay	(3.2%)
Putnam	(5.6%)
Washington*	(0.0%)

* No diaries were returned from Washington County.

Day and Time. The 6,685 instances of radio listening were rather evenly divided throughout the four-day survey, with slightly heavier listening on Saturday. Table 3.14 presents the listening distribution by days. The distribution is similar to that reported by listeners in the general survey except that Sunday listening is greater.

The distribution of radio listening throughout the day did not vary significantly from that reported by the listeners of the general survey (Table 3.3). Two slight differences occur, however. The listeners of the selected sample used slightly less radio before seven

TABLE 3.14

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY DAYS

Day	Percentage of Total
Saturday, March 15	********** (28.1%)
Sunday, March 16	********* (21.9%)
Monday, March 17	********** (26.0%)
Tuesday, March 18	********** (24.0%)

o'clock in the morning and slightly more radio between nine and eleven o'clock in the evening. Table 3.15 presents the listening distribution by time of day in day parts.

Station Use. Respondents showed a strong preference for FM radio, spending 79 percent of their listening time on FM stations, 21 percent on AM stations. Respondents tuned to 58 different radio stations during the survey. Eleven accounted for 87 percent of listening. WFIU-FM due to the manner in which the select sample was chosen dominated all other stations with a 59.6 share of all listening. Table 3.16 summarizes the data on station usage for the top eleven stations. Each of the remaining 47 stations received less than one percent of the listening instances.

TABLE 3.15

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY DAY PARTS

Time Period	Percentage of Total
Early Morning (before 8:00 a.m.)	******** (8.0%)
Mid-Morning (8:00-10:59 a.m.)	********** (21.7%)
Noon (11:00 a.m.-12:59 p.m.)	********** (13.6%)
Afternoon (1:00-4:59 p.m.)	********** (24.4%)
Evening (5:00-7:59 p.m.)	********** (13.4%)
Night (8:00-10:59 p.m.)	********** (13.1%)
Late-Night (after 11:00 p.m.)	****** (5.9%)

TABLE 3.16

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY STATION

Radio Station	Percentage of Total
WFIU-FM	59.6
WTTS-AM	7.9
WIFE-FM	5.3
WTTV-FM	2.6
WXTZ-FM	2.3
WTHI-FM	2.1
WILL-AM	2.0
WBBM-AM	1.7
WNAP-FM	1.5
WFBQ-FM	1.0
WIBC-AM	1.0
Remaining 47 stations	13.0

Crosstabulations. Tables 3.17 through 3.20 present a series of crosstabulations of reported listening utilizing the variables of listeners' age group and county, day part and station of listening. Tables 3.17 through 3.18 present information pertaining to audience distribution by age, day part and county across all radio listening instances reported during the survey. Two numbers appear in each cell of the tables. The upper number is the row percentage--the percentage share of the listening reported in a particular row; the lower number is the total percentage--the percentage share of the listening reported during the entire study. Tables 3.19 and 3.20 summarize information pertaining to the age of listener and day part of listening for each of the 11 stations utilized most often during the survey.

TABLE 3.17

SELECTED SAMPLE

DISTRIBUTION OF LISTENING BY AGE BY COUNTIES
EXPRESSED IN ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Age Group	Counties		
	Monroe County	Adjacent Counties	Remote Counties
12-17 Years	53.3 .9	0.0 0.0	46.5 .77
18 thru 25	70.9 7.9	.3 0.0	28.7 3.2
26 thru 34	50.6 5.7	43.5 4.9	5.8 .7
35 thru 49	62.1 18.5	21.8 6.5	16.1 4.8
50 thru 65	53.2 15.8	11.4 3.4	35.4 10.6
Over 65 Years	47.1 7.7	27.3 4.5	25.6 4.2

TABLE 3.18

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY DAY PART BY COUNTIES
EXPRESSED IN ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Day Part	Counties		
	Monroe County	Adjacent Counties	Remote Counties
Early Morning	62.3	12.9	24.8
(Before 7:59 a.m.)	5.0	1.0	2.0
Mid-Morning	57.4	27.4	15.2
(8:00-10:59 a.m.)	12.4	5.9	3.3
Noon	54.2	23.5	22.3
(11:00 a.m.-12:59)	7.4	3.2	3.0
Afternoon	56.8	20.3	22.9
(1:00-4:59 p.m.)	13.9	5.0	5.6
Evening	53.4	19.7	26.9
(5:00-7:59 p.m.)	7.1	2.6	3.6
Night	56.1	17.2	26.7
(8:00-10:59 p.m.)	7.4	2.3	3.5
Late-Night	59.4	16.1	24.5
(After 11:00 p.m.)	3.5	.9	1.4

TABLE 3.19

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY STATION BY AGE
EXPRESSED IN ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Radio Station	Age Group					
	12-17	18-25	26-34	35-49	50-65	65+
WFIU-FM	.3	11.6	14.1	31.5	26.5	16.1
	.2	7.2	8.8	19.6	16.5	10.1
WTTS-AM	.6	2.2	1.6	36.4	40.0	19.1
	0.0	.2	.1	3.0	3.3	1.6
WIFE-FM	.3	10.8	0.0	28.9	51.8	8.1
	0.0	.6	0.0	1.6	2.8	.4
WTTV-FM	0.0	.6	4.5	65.5	28.8	.6
	0.0	0.0	.1	1.9	.8	0.0
WXTZ-FM	0.0	31.8	0.0	19.2	4.0	45.0
	0.0	.8	0.0	.5	.1	1.1
WTHI-FM	0.0	22.6	0.0	9.7	11.3	56.5
	0.0	.2	0.0	.1	.1	.6
WILL-AM	.8	0.0	0.0	33.1	52.3	13.8
	0.0	0.0	0.0	.7	1.1	.3
WBBM-AM	0.0	0.0	0.0	2.7	77.0	20.4
	0.0	0.0	0.0	0.0	1.4	.4
WNAP-FM	39.0	51.0	6.0	4.0	0.0	0.0
	.6	.8	.1	.1	0.0	0.0
WFBQ-FM	38.6	35.1	0.0	26.3	0.0	0.0
	.4	.3	0.0	.2	0.0	0.0
WIBC-AM	0.0	21.1	0.0	18.4	7.9	52.6
	0.0	.1	0.0	.1	0.0	.3
Remaining Stations (47)	3.9	8.0	21.8	15.5	35.3	15.5
	.4	.9	2.3	1.6	3.7	1.6

TABLE 3.20

SELECTED SAMPLE
DISTRIBUTION OF LISTENING BY STATION BY DAY PART
EXPRESSED AS ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Radio Station	Day Part						
	Before 8 a.m.	8:00-11:00	11:00-1:00	1:00-5:00	5:00-8:00	8:00-11:00	After 11:00
WFIU-FM	5.4 3.3	23.3 14.3	12.4 7.6	24.7 15.1	13.9 8.5	13.9 8.5	6.3 3.9
WTTS-FM	11.1 .9	23.0 1.9	29.4 2.4	18.3 1.5	13.6 1.1	3.6 .3	.9 .1
WIFE-FM	6.5 .4	20.3 1.1	10.7 .6	17.5 1.0	14.1 .8	25.6 1.4	5.4 .3
WTTV-FM	7.9 .2	20.3 .6	26.0 .7	28.2 .8	13.0 .4	1.1 0.0	3.4 .1
WXTZ-FM	17.9 .4	13.2 .3	11.3 .3	31.8 .7	7.9 .2	9.3 .2	8.6 .2
WTHI-FM	3.5 .1	19.0 .4	18.3 .4	21.8 .5	16.2 .4	19.0 .4	2.1 0.0
WILL-AM	4.6 .1	22.1 .4	12.2 .2	48.1 1.0	13.0 .3	0.0 0.0	0.0 0.0
WBBM-AM	53.1 .9	8.8 .2	.9 0.0	13.3 .2	1.8 0.0	6.2 .1	15.9 .3
WNAP-FM	0.0 0.0	8.0 .1	5.0 .1	32.0 .5	25.0 .4	24.0 .4	6.0 .1
WFBQ-FM	7.5 .1	17.9 .2	9.0 .1	28.4 .3	3.0 0.0	22.4 .2	11.9 .1
WIBC-AM	15.2 .2	34.8 .4	9.1 .1	22.7 .2	15.2 .2	3.0 0.0	0.0 0.0
Remaining Stations (47)	14.0 1.5	18.1 1.9	9.2 .1	26.2 2.9	11.6 1.3	13.3 1.4	7.5 0.0

CHAPTER IV

THE AUDIENCE PROGRAMMER

Description and Procedure

The survey reported in Chapters II and III used standard audience measures to indicate the programs and stations actually listened to during the survey period. The audience programmer, however, was designed to give radio listeners a chance to indicate the radio programs and scheduling they would prefer if available. This chapter describes the audience programmer and its use.

Attempts to systematically survey radio listeners for data indicating programming choices and schedules for the optimum audience have included door-to-door canvassing and brief questionnaires. While these methods generate useful information, associated problems have decreased their validity. Radio program directors, as a result, generally prefer to make programming changes based on their professional judgment, advice of consultants or successful programming experimentation.

The audience programmer attempts to solve the problems of pen-and-pencil responses to contemplated or hypothetical programming changes. First, the limits and options of the listener's choices are determined by station management so that the data generated are relevant to the station's programming decisions. Secondly, the use of brief program descriptions makes the listener's choice more specific than preferences between broad program types. Third, the use of a complete program grid forces the respondent to make individual program choices in the context of all his listening needs. Fourth, the audience programmer is not administered by an interviewer, a condition which promotes respondents to choose programs they think they <u>should</u> listen to rather than ones they <u>want</u> to listen to. Further, the programmer method is not limited by the time constraints of a telephone interview or questionnaire. The procedure appeals to people's game instinct and strong interest in radio without seeming another "scientific survey." Finally, the technique results in easily addressable integral data.

Audience Programmer Materials. The audience programmer was built around a series of gummed, perforated stamps which represent individual radio programs. The respondent chose the programs he preferred and arranged them into a scheduling grid to reflect his listening preferences. The program scheduling grid used in the experimental application of the audience programmer was a 26 by 17 inch sheet printed to accept a one by two inch program stamp for each half-hour between seven o'clock in the morning and 12:30 in the morning for three days, Sunday through Tuesday. Arrangement and labeling of the time blocks were designed so that the time designations were not hidden as the program stamps were applied. A sample of the program schedule is provided in Appendix C.

The stamps representing radio programs included: 1) programs broadcast on WFIU-FM and 2) alternative programs compatible with the station's programming philosophy and within budget and personnel limits. For current programs, titles, short descriptions and program limits were taken from the program log and then checked by station staff for accuracy.

All WFIU-FM management and staff, and several researchers of the Institute for Communication Research were asked for ideas and program descriptions of alternative programs. This request generated over 200 program descriptions. Station management then selected from these the 40 programs considered clear alternatives to current programs yet viable given budget and policy limits. Alternative programs which were not clearly distinguishable by the brief description from current programs were eliminated. Two stamps were included which allowed the respondent to schedule a program of his own creation. This process resulted in 35 stamps representing 28 hours of alternative programming and 25 stamps representing the current WFIU-FM programs. A copy of the sheet of stamps is presented in Appendix D.

Program Classification. The program stamp information of title, description and length were typed one to an index card and presented to Indiana University Telecommunications students to sort according to the program categories recommended by the Federal Communications Commission.[1]

These are: Local Self-Expression, Local Talent, Children's, Educational, Religious, Public Affairs, Editorializing, Political, Agricultural, News, Weather/Market Reports, Sports, Minority, and Entertainment. The category of Editorializing was not utilized because public radio stations are prohibited from editorial comment. Program titles and descriptions were modified until ten persons unfamiliar with the revision process unanimously agreed on the categorizing of all sixty program stamps. Each program was then given a code number indicating its program category. Subjects using the audience programmer were unaware of this categorization of programs and, if not regular WFIU-FM listeners, would have been unaware of which programs were current and which were alternative programs. Table 4.1 lists the programs in each category.

TABLE 4.1

PROGRAM TITLES CATEGORIZED BY PROGRAM TYPE AND PROGRAM STATUS

FCC Program Category	Program Status	
	WFIU-FM Program	Alternative Program
Local Self-Expression	THE ART BEAT CROSS-TALK	THE PEOPLE'S FORUM YOUR GOVERNMENT
Local Talent	SCHOOL OF MUSIC CONCERT ON STAGE	FAMILY FORUM ON STAGE
Children's	KIDS KATCHUP	MELODIES CHILDREN'S WORLD
Educational	FIRST HEARING	THE MONEY TREE WHY STUDY THAT CONTEMPORARY MUSIC
Religious		STORIES ABOUT JESUS RELIGIOUS EXPERIENCES
Public Affairs	RAPLINE NATIONAL PRESS CLUB ADDRESS	CITY COUNCIL SWAP SHOP I AM WOMAN

TABLE 4.1 - Continued

FCC Program Category	Program Status	
	WFIU-FM Program	Alternative Program
Political		YOUR TAX MONEY
Agricultural		FARM REPORT EARTHSHARE
News	ALL THINGS CONSIDERED EVENING NEWS	MONROE COUNTY GAZETTE
Weather/Market Reports		WALL STREET
Sports		SPORTS SCENE
Minority	SOUNDS OF AMERICA	BLACK LIGHT
Entertainment	CLEVELAND ORCHESTRA ROCKPIT MUSIC FOR THE KEYBOARD MUSIC DOWN HOME CLASSICAL CONCERT NPR CONCERT OF THE WEEK LIGHT-CLASSICAL CONCERT MUSIC OF AMERICA ENCORE IN RECITAL MORNING JAZZ YESTERDAYS I'M SORRY, I'LL READ THAT AGAIN	RADIO THEATRE NONSTOP ROCK & ROLL CHAMBER MUSIC CONCERT POP CLASSICS MUSIC TRAVELOGUE MUSIQUIZ CANDLELIGHT SERENADE GOLDEN YEARS OF RADIO KITCHENAID SYMPHONY OF WORDS MUSIC FROM THE HITS TOP 40 MUSIC

Instructions. The instruction sheet directing respondents how to use the audience programmer is presented in Appendix E. The instructions stressed that the respondent should select programs of the most personal interest and appeal--those he would like to hear rather than those he thinks a radio station should broadcast for the general audience.

The instructions indicated how programs over 30 minutes in length could be scheduled for any number of half-hour segments up to the maximum noted on the stamp, how programs could be repeated or duplicated by

writing the code number in the additional time blocks, and how the option stamps were to be used. An example of a properly stamped and noted schedule was included.

The Sample. The audience programmer was sent only to Monroe County residents who had previously taken part in the study. Of the 167 persons who returned the radio listening diary, 122 could be contacted by phone in three attempts. They were thanked for their previous help in the study and asked to participate in this final phase of the study. An incentive of one dollar was offered. Ninety-four agreed to participate. The radio listening diaries of these 94 were studied in order to divide the respondents into two groups determined by the amount of their reported listening to WFIU-FM. Those who reported four hours or more of WFIU-FM listening during the four-survey days constituted a group called "WFIU-FM Listeners." Those who reported less than one hour of WFIU-FM listening during the four-day survey period constituted a group call WFIU-FM Non-Listeners." None of the 94 diaries reported an amount of listening between the one- and four-hour limits.

The packet of audience programmer materials was mailed to the 94 persons agreeing to participate in mid-May. A copy of the letter which accompanied the materials is presented in Appendix F.

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[1]"Network Programming Inquiry: Report and Statement of Policy," 25FR7291,7295 (FCC, July 29, 1960).

CHAPTER V

RESULTS OF THE AUDIENCE PROGRAMMER

This chapter reports the program choices indicated by respondents utilizing the audience programmer, an experimental method of gathering data useful in making radio programming decisions. For efficiency in reporting, programs now in the WFIU-FM program schedule are termed "current" programs, those not in the present schedule are termed "alternative." The group of respondents who reported four hours or more of listening to WFIU-FM during the listening survey are termed WFIU-FM "listeners;" the group of respondents who reported less than one hour of listening to WFIU-FM are termed "non-listeners."

Of the 94 programmers mailed to Monroe County residents agreeing to participate, 51 (54%) were returned. Twenty of these (39%) were completed by non-listeners, 31 (61%) by listeners. Results are reported by individual group and collectively. When results of the two samples are combined, the choices of the listeners are over-represented. Therefore, combined results are reported alone only when the results of the individual samples do not differ significantly.

The respondents apparently had no difficulty completing the programmer according to the instructions. The 51 programmers reported 5,047 30-minute program choices during the three-day period presented in the program schedule. Each of these program selections was analyzed according to its program status, program type and time scheduled by the respondent.

Program Status. WFIU-FM listeners preferred current programs. In filling out their schedules, they chose 61.8 percent current programs and 38.2 percent alternative programming. Non-listeners selected 47.4 percent current programs and 52.6 percent alternative programming.

Program Type. Table 5.1 summarizes program choices categorized by FCC type. The selections of the listeners and non-listeners varied

only slightly. In the results of each sample, entertainment programming represented approximately 60 percent of the total program choices while news and public affairs programs each accounted for about six percent of the total. Religious, political, weather/market reports and sports programs attracted the least interest. The category permitting the respondent to design his own program was analyzed separately and results are reported in a subsequent section.

TABLE 5.1

DISTRIBUTION OF CHOICES BY PROGRAM TYPE EXPRESSED IN NUMBER OF HALF-HOURS AND PERCENTAGE OF COLUMN TOTAL

Program Type	Non-Listeners		WFIU Listeners		Combined	
	N	%	N	%	N	%
Local Self-Expression	71	3.5	82	2.7	153	3.0
Local Talent	83	4.1	132	4.4	215	4.3
Children's	37	1.8	85	2.8	122	2.4
Educational	68	3.3	160	5.3	228	4.5
Religious	27	1.3	25	.8	52	1.0
Public Affairs	128	6.3	208	6.9	336	6.7
Political	14	.7	21	.7	35	.7
Agricultural	42	2.1	43	1.4	85	1.7
News	123	6.1	201	6.7	324	6.4
Weather/Market Reports	8	.4	18	.6	26	.5
Sports	30	1.5	22	.7	52	1.0
Minority	43	2.1	64	2.1	107	2.1
Entertainment	1206	59.4	1838	60.9	3044	60.3
Respondents' Design	151	7.4	117	3.9	268	5.3

Individual Programs. Table 5.2 presents the results of analysis of respondents' choices of individual programs. Programs are listed by title in the order of the number of half-hours of programming chosen by all respondents combined. This rank does not necessarily represent

TABLE 5.2

DISTRIBUTION OF CHOICES BY INDIVIDUAL PROGRAMS EXPRESSED IN NUMBER OF HALF-HOURS AND PERCENTAGE OF COLUMN TOTAL

Program Name	Non-Listeners		WFIU Listeners		Combined	
	N	%	N	%	N	%
MORNING	191	9.4	354	11.7	545	10.8
CLASSICAL CONCERT	48	2.4	213	7.1	361	5.2
LIGHT CLASSICAL CONCERT	76	3.7	112	3.7	188	3.7
TOP 40 MUSIC	106	5.2	75	2.5	181	3.6
ALL THINGS CONSIDERED	61	3.0	110	3.6	171	3.4
CANDLELIGHT SERENADE	91	4.5	73	2.4	164	3.2
CLEVELAND ORCHESTRA	48	2.4	114	3.8	162	3.2
NONSTOP ROCK	93	4.6	51	1.7	144	2.9
ENCORE	49	2.4	61	2.0	110	2.2
EVENING NEWS	43	2.1	67	2.2	110	2.2
MUSIC FROM THE HITS	53	2.6	53	1.8	106	2.1
ROCKPIT	51	2.5	48	1.6	99	2.0
JAZZ YESTERDAYS	35	1.7	62	2.1	97	1.9
NPR CONCERT OF THE WEEK	25	1.2	71	2.4	96	1.9
RADIO THEATRE	37	1.8	56	1.9	93	1.8
MUSIC OF AMERICA	36	1.8	54	1.8	90	1.8
MUSIC FOR KEYBOARD	28	1.4	59	2.0	87	1.7
FIRST HEARING	25	1.2	62	2.1	87	1.7
SOUNDS OF AMERICA	34	1.7	51	1.7	85	1.7
SCHOOL OF MUSIC CONCERT	24	1.2	55	1.8	79	1.6
RAPLINE	31	1.5	48	1.6	79	1.6
CHAMBER MUSIC	16	.8	61	2.0	77	1.5
IN RECITAL	12	.6	65	2.2	77	1.5
MUSIC TRAVELOGUE	23	1.1	54	1.8	77	1.5
MUSIC DOWN HOME	35	1.7	41	1.4	76	1.5
GOLDEN YEARS OF RADIO	39	1.9	35	1.2	74	1.5
POPULAR CLASSICS	40	2.0	29	1.0	69	1.4
THE PEOPLE'S FORUM	26	1.3	34	1.1	60	1.2

TABLE 5.3 - Continued

Program Name	Non-Listeners N	Non-Listeners %	WFIU Listeners N	WFIU Listeners %	Combined N	Combined %
NATIONAL PRESS CLUB	15	.7	45	1.5	60	1.2
CITY COUNCIL	23	1.1	34	1.1	57	1.1
OPTIONS	19	.9	36	1.2	55	1.1
SWAP SHOP	23	1.1	30	1.0	53	1.1
ON STAGE	15	.7	35	1.2	50	1.0
SYMPHONY OF WORDS	20	1.0	30	1.0	50	1.0
MUSIQUIZ	20	1.0	29	1.0	49	1.0
CONTEMPORARY MUSIC	14	.7	33	1.1	47	.9
SPORTS SCENE	27	1.3	20	.7	47	.9
FARM REPORT	25	1.2	21	.7	46	.9
KITCHEN AID	28	1.4	17	.6	45	.9
THE ART BEAT	22	1.1	22	.7	44	.9
CHILDREN'S WORLD	11	.5	33	1.1	44	.9
I'M SORRY, I'LL READ THAT AGAIN	22	1.1	22	.7	44	.9
WHY STUDY THAT?	11	.5	33	1.1	44	.9
MONROE COUNTY GAZETTE	20	1.0	23	.8	43	.9
MELODIES	12	.6	30	1.0	42	.8
EARTH SHARE	18	.9	22	.7	40	.8
YOUR GOVERNMENT	17	.8	20	.7	37	.7
I AM WOMAN	17	.8	19	.6	36	.7
KIDS KATCHUP	13	.6	23	.8	36	.7
YOUR TAX MONEY	12	.6	24	.8	36	.7
CROSS-TALK	15	.7	20	.7	35	.7
FAMILY FORUM	16	.8	17	.6	33	.7
WALL STREET	8	.4	19	.6	27	.5
RELIGIOUS EXPERIENCE	12	.6	14	.5	26	.5
STORIES ABOUT JESUS	15	.7	10	.3	25	.5
BLACK LIGHT	9	.4	14	.5	23	.5
THE MONEY TREE	3	.1	14	.4	17	.3
Respondents' Design	173	8.3	139	4.6	312	6.5

program popularity. A few respondents choosing a two-hour show would place that show higher in the table than a thirty-minute show chosen by three times the number of respondents. The shows with the highest number of half-hours programmed were "Morning," the current three-hour daily format of personality-music-news; and "Classical Concert," a program description representing the music currently broadcast on "Afternoon Concert" and "Early Evening Concert." The third and fourth programs were both alternatives, "Light-Classical Concert" and "Top-40 Music." Overall, 12 programs had two percent or more of all the programming choices of all respondents. Together, these twelve programs account for 44.5 percent of the total half-hours programmed. Of the twelve, ten are music programs. Four are classical music, one light-classical and five popular music. Two of the top twelve programs are news shows. In terms of program status, seven of the top twelve shows are current programs, five are alternatives.

While the pattern of program choices generated by each sample was similar, some variations occurred. The WFIU-listeners selected over twice the percentage of "Classical Concert" than non-listeners who chose twice the percentage of "Nonstop Rock" and "Candlelight Serenade" as the listeners. Many of the programming options attracted little interest from either sample. Public service programming in the areas of agriculture, finance, religion, sports, and education received little support. Furthermore, entertainment shows of thematic music such as jazz, folk music, music from movies and music for children failed to attract any notable level of support.

Programs of Respondents' Design. Data presented previously summarize the program choices from the options generated by the researchers. Two blank programs were included in the array which permitted each respondent to describe and utilize a program of his own choosing. One blank was described as a public service program of the respondent's own design, the other as an entertainment program. As with other programs, the respondent could extend or repeat the program of his design. The programs suggested by each sample are listed below in terms of program type, program content and number of half-hours programmed.

While both groups suggest similar types of programming in the area of public service, there is a difference in the area of entertainment. Non-listeners designed country-western music programming while the WFIU-listeners preferred classical music and opera. Generalization from these results is difficult, however, because of the small number of respondents who used the blank programming options in the audience programmer.

PROGRAMS DESIGNED BY NON-LISTENERS

Entertainment		Public Service	
Program	Number of Half-Hours	Program	Number of Half-Hours
Country-Western Music	96	Job Opportunities	1
Spanish Music	6	News	1
Profiles of Local Musicians-Groups	8	I.U. Events	3
Major League Baseball	12	Highlights of City Council	1
Gospel Music	2	Science News	1
Discussion of Contemporary Music with Religious Theme	1	Interviews	1
		Local Consumer Report	1
		Church Services	1

PROGRAMS DESIGNED BY WFIU-LISTENERS

Entertainment		Public Service	
Program	Number of Half-Hours	Program	Number of Half-Hours
Religious Classical Music	1	Ecology	3
Classical Music	28	Contraception	3
Sunday Opera	28	Gardening Hints	2
Classical Vocal Music	9	News/Weather	7
Reading Novels	4	Church Services	3
Vocal Scene	4	I.U. Activities	2
Short Stories	2	Voices in the Wind	2
		"Information Please"	1

Crosstabulations. Table 5.3 presents crosstabulations of program type by day-part for the combined sample. The upper number in each cell of the table is the row percentage, indicating at what time of day re-

TABLE 5.3

DISTRIBUTION OF PROGRAMMING CHOICES
BY PROGRAM TYPE BY DAY-PART EXPRESSED
IN ROW PERCENTAGE AND PERCENTAGE OF TOTAL

Program Type	Day Part						
	Before 8:00a.m.	8:00-10:59	11:00-12:59	1:00-4:59	5:00-7:59	8:00-10:59	After 11:00 p.m.
Local-Self-Expression	3.3 .1	11.1 .4	9.2 .3	27.5 .9	22.2 .7	22.2 .7	4.6 .1
Local Talent	3.7 .2	9.8 .4	19.5 .9	29.3 1.3	11.2 .5	20.5 .9	6.0 .3
Children's	6.6 .2	28.7 .7	14.8 .4	28.7 .7	19.7 .5	1.6 0.0	0.0 0.0
Educational	3.1 .1	10.1 .5	19.3 .9	21.9 1.0	17.1 .8	19.3 .9	9.2 .4
Religious	17.3 .2	50.0 .5	9.6 .1	15.4 .2	3.8 0.0	3.8 0.0	0.0 0.0
Public Affairs	1.5 .1	19.6 1.4	16.4 1.2	21.4 1.5	15.5 1.1	20.8 1.5	4.8 .3
Political	0.0 0.0	11.4 .1	14.3 .1	37.1 .3	17.1 .1	17.1 .1	2.9 0.0
Agricultural	38.8 .7	16.5 .3	24.7 .4	10.6 .2	8.2 .1	1.2 0.0	0.0 0.0
News	.9 .1	1.5 .1	5.2 .4	14.8 1.0	52.8 3.6	17.6 1.2	7.1 .5
Weather/Market Reports	7.7 0.0	7.7 0.0	15.4 .1	26.9 .1	19.2 .1	23.1 .1	0.0 0.0
Sports	1.9 0.0	5.8 .1	21.2 .2	5.8 .1	42.3 .5	17.3 .2	5.8 .1
Minority	3.7 .1	12.1 .3	4.7 .1	26.2 .6	16.8 .4	16.8 .4	19.6 .4
Entertainment	5.7 3.7	19.7 12.6	9.5 6.0	22.1 14.1	13.0 8.3	17.0 10.8	12.9 8.2

spondents scheduled the programs of the given type. The lower number in each cell is that cell's percentage of all 5,047 half-hour program choices reported.

Respondents preferred the small amount of public service programming utilized during morning or afternoon hours. Respondents also preferred entertainment programming during both mid-morning and early afternoon hours, the periods of heaviest radio use. There was a strong preference for news programs in the evening hours.

Analysis of program choices by program type by day of the week showed only minor patterns of note. All choices of religious programs were scheduled on Sunday. The amount of news, children's and educational programs scheduled on Sunday was slightly lower than that scheduled on weekdays. The amount of programs in the entertainment category remained constant across the three days scheduled.

Tables 5.4 and 5.5 present crosstabulations of program type and title by day-part based on the programming choices of the sample of non-listeners and the WFIU-listeners computed separately. For these tables, the upper number presents the percentage of non-listener choices in the cell; the lower number presents the percentage of WFIU-listener choices in the cell. The upper number is based on an N of 2,031 while the lower number is based on an N of 3,016. Few differences between the two samples occurred; but these are of importance when programming for specific audiences. Table 5.5 presents only those programs which achieved a usage of one percent or more of the total half-hours of the combined sample.

Five-Minute News. The programmer allowed respondents to indicate at which hours during the broadcast day they wished to schedule a five-minute news update. Current WFIU-FM practice was to schedule five minutes of news/weather at 7:00, 9:55, 11:55 a.m.; at 2:30, 3:55, 7:55 p.m. and at 1:00 in the morning. Longer news programs included "All Things Considered," one-half hour of news at 10:00 p.m. and 15-minutes at 8:45 a.m.

Table 5.6 presents a tabulation of respondents' choice of times

TABLE 5.4

DISTRIBUTION OF PROGRAMMING CHOICES BY PROGRAM TYPE BY DAY-PART EXPRESSED AS PERCENTAGE OF NON-LISTENER CHOICES (UPPER NUMBER) AND PERCENTAGE OF WFIU-LISTENER CHOICES (LOWER NUMBER)

Program Type	Day Part						
	Before 8:00a.m.	8:00-10:59	11:00-12:59	1:00-4:59	5:00-7:59	8:00-10:59	After 11:00 p.m.
Local Self-Expression	0.3 0.0	0.4 0.3	0.5 0.2	1.1 0.7	0.6 0.8	0.7 0.7	0.2 0.1
Local Talent	0.2 0.1	0.4 0.4	1.0 0.8	1.5 1.2	0.5 0.5	0.5 1.2	0.2 0.3
Children's	0.3 0.1	0.6 0.8	0.4 0.4	0.5 0.9	0.2 0.7	0.0 0.1	0.0 0.0
Educational	0.3 0.1	0.3 0.6	1.1 0.8	0.8 1.2	0.5 1.0	0.5 1.2	0.3 0.6
Religious	0.4 0.0	0.6 0.5	0.1 0.1	0.1 0.2	0.1 0.0	0.1 0.0	0.0 0.0
Public Affairs	0.1 0.1	1.7 1.2	0.9 1.3	1.3 1.7	1.2 1.0	1.4 1.5	0.3 0.4
Political	0.0 0.0	0.2 0.0	0.0 0.2	0.3 0.2	0.2 0.1	0.1 0.1	0.0 0.0
Agricultural	1.0 0.5	0.5 0.2	0.6 0.3	0.2 0.2	0.1 0.2	0.0 0.0	0.0 0.0
News	0.1 0.0	0.2 0.1	0.4 0.3	0.9 1.1	3.0 3.9	1.5 1.0	0.4 0.5
Weather/Market Reports	0.0 0.1	0.1 0.0	0.0 0.1	0.2 0.1	0.2 0.1	0.1 0.2	0.0 0.0
Sports	0.0 0.0	0.2 0.0	0.4 0.1	0.1 0.0	0.6 0.4	0.2 0.2	0.1 0.0
Minority	0.1 0.1	0.4 0.2	0.1 0.1	0.5 0.7	0.5 0.3	0.3 0.4	0.4 0.4
Entertainment	2.8 4.2	12.0 12.9	5.6 6.3	15.1 13.5	9.2 7.7	11.4 10.4	8.0 8.3

TABLE 5.5

DISTRIBUTION OF PROGRAMMING CHOICES BY TITLE BY DAY-PART
EXPRESSED AS PERCENTAGE OF NON-LISTENER CHOICES (UPPER NUMBER)
AND PERCENTAGE OF WFIU-LISTENER CHOICES (LOWER NUMBER)

Program Name	Day Part						
	Before 8:00a.m.	8:00-10:59	11:00-12:59	1:00-4:59	5:00-7:59	8:00-10:59	After 11:00p.m.
ON STAGE	0.1	0.1	0.0	0.3	0.0	0.0	0.0
	0.0	0.0	0.1	0.4	0.2	0.4	0.0
SCHOOL OF MUSIC CONCERT	0.0	0.1	0.2	0.5	0.1	0.2	0.0
	0.0	0.1	0.4	0.5	0.1	0.6	0.2
FIRST HEARING	0.2	0.0	0.5	0.2	0.1	0.1	0.0
	0.0	0.2	0.4	0.4	0.3	0.3	0.4
NATIONAL PRESS CLUB	0.0	0.0	0.1	0.4	0.1	0.1	0.0
	0.0	0.1	0.7	0.7	0.0	0.0	0.0
OPTIONS	0.0	0.0	0.1	0.4	0.1	0.2	0.0
	0.0	0.2	0.1	0.4	0.2	0.1	0.1
RAPLINE	0.0	0.1	0.3	0.0	0.6	0.4	0.0
	0.0	0.0	0.0	0.1	0.4	0.9	0.2
ALL THINGS CONSIDERED	0.0	0.0	0.0	0.7	1.0	0.9	0.3
	0.0	0.0	0.1	0.9	2.3	0.1	0.2
ENCORE	0.0	0.1	0.5	0.7	0.5	0.4	0.1
	0.0	0.0	0.2	0.6	0.2	0.5	0.5
IN RECITAL	0.0	0.0	0.0	0.2	0.0	0.3	0.1
	0.0	0.3	0.6	0.4	0.1	0.4	0.4
JAZZ YESTERDAYS	0.0	0.1	0.0	0.9	0.0	0.5	0.1
	0.1	0.1	0.0	0.7	0.4	0.4	0.3
CHAMBER MUSIC CONCERT	0.0	0.0	0.1	0.2	0.1	0.2	0.1
	0.0	0.3	0.2	0.4	0.2	0.7	0.2
MORNING	1.6	6.6	1.0	0.1	0.0	0.0	0.0
	3.3	7.6	0.8	0.0	0.0	0.0	0.0
MUSIC DOWN HOME	0.0	0.3	0.2	0.9	0.1	0.2	0.0
	0.1	0.2	0.1	0.2	0.2	0.5	0.1

TABLE 5.5 - Continued

Program Name	Day Part						
	Before 8:00a.m.	8:00-10:59	11:00-12:59	1:00-4:59	5:00-7:59	8:00-10:59	After 11:00p.m.
MUSIC FOR KEYBOARDS	0.0 0.0	0.2 0.4	0.2 0.2	0.4 0.5	0.1 0.2	0.3 0.2	0.1 0.4
ROCKPIT	0.0 0.0	0.0 0.1	0.2 0.4	0.8 0.5	0.0 0.2	0.6 0.0	0.9 0.4
CLASSICAL CONCERT	0.1 0.4	0.4 0.8	0.2 0.8	0.5 2.8	0.0 0.2	0.5 0.9	0.6 1.2
LIGHT CLASSICAL CONCERT	0.2 0.1	0.9 0.7	0.2 0.5	0.1 0.9	0.3 0.5	0.8 0.5	1.1 0.5
CLEVELAND ORCHESTRA	0.0 0.1	0.3 0.5	0.3 0.5	0.5 1.1	0.1 0.1	0.7 0.9	0.5 0.6
MUSIC OF AMERICA	0.3 0.0	0.0 0.6	0.1 0.4	0.2 0.2	0.2 0.1	0.3 0.2	0.5 0.3
NPR CONCERT OF THE WEEK	0.0 0.0	0.1 0.1	0.1 0.2	0.6 0.5	0.0 0.1	0.1 1.2	0.1 0.2
EVENING NEWS	0.0 0.0	0.0 0.0	0.0 0.0	0.0 0.0	1.7 1.4	0.4 0.6	0.0 0.2
THE PEOPLE'S FORUM	0.0 0.0	0.1 0.1	0.2 0.1	0.4 0.3	0.2 0.3	0.2 0.3	0.1 0.0
SWAP SHOP	0.0 0.1	0.6 0.5	0.2 0.2	0.1 0.2	0.0 0.1	0.0 0.0	0.0 0.0
CITY COUNCIL	0.0 0.0	0.4 0.3	0.0 0.1	0.0 0.1	0.1 0.2	0.4 0.3	0.1 0.1
SOUNDS OF AMERICA	0.1 0.1	0.4 0.2	0.0 0.1	0.4 0.6	0.4 0.2	0.1 0.3	0.2 0.4
GOLDEN YEARS OF RADIO	0.0 0.0	0.0 0.1	0.0 0.1	0.2 0.4	0.4 0.3	0.9 0.3	0.3 0.0
SYMPHONY OF WORDS	0.2 0.0	0.1 0.0	0.0 0.1	0.1 0.2	0.3 0.1	0.3 0.2	0.0 0.4

TABLE 5.5 - Continued

Program Name	Day Part						
	Before 8:00a.m.	8:00-10:59	11:00-12:59	1:00-4:59	5:00-7:59	8:00-10:59	After 11:00p.m.
RADIO THEATRE	0.0	0.0	0.2	0.6	0.2	0.7	0.1
	0.0	0.0	0.1	0.4	0.3	0.9	0.1
MUSIC TRAVELOGUE	0.0	0.2	0.1	0.2	0.3	0.1	0.1
	0.0	0.2	0.3	0.7	0.2	0.1	0.2
TOP 40 MUSIC	0.0	0.5	0.3	3.0	0.4	0.8	0.4
	0.0	0.0	0.0	0.6	0.3	0.8	0.7
NONSTOP ROCK	0.1	0.2	0.6	1.2	0.6	1.0	0.8
	0.0	0.1	0.1	0.6	0.5	0.0	0.5
MUSIQUIZ	0.0	0.1	0.0	0.2	0.2	0.3	0.0
	0.0	0.1	0.1	0.0	0.2	0.3	0.2
MUSIC FROM HITS	0.0	0.7	0.2	0.9	0.2	0.4	0.2
	0.0	0.1	0.1	0.5	0.3	0.2	0.4
POPULAR CLASSICS	0.0	0.1	0.1	0.4	0.5	0.2	0.7
	0.1	0.0	0.1	0.2	0.3	0.1	0.2
CANDLELIGHT	0.1	0.0	0.3	0.0	2.9	0.6	0.6
	0.0	0.0	0.0	0.2	1.9	0.3	0.0
Respondents' Design	0.4	0.7	1.0	2.2	1.1	1.6	1.2
	0.4	0.5	0.4	1.6	1.0	0.4	0.2

for the 5-minute news. Noon was the hour with the most choices scheduled. Ten o'clock at night, evening and mid-morning were also favored times for this news service. The typical respondent scheduled 5-minute news updates six times daily.

TABLE 5.6

DISTRIBUTION OF SCHEDULED TIMES FOR FIVE-MINUTE NEWS BROADCASTS

Time of Day	Non-Listeners		WFIU Listeners		Combined	
	N	%	N	%	N	%
7:00 a.m.	23	6.2	43	8.1	66	7.3
8:00 a.m.	23	6.2	37	6.9	60	6.6
9:00 a.m.	14	3.7	39	7.3	53	5.8
10:00 a.m.	26	6.9	41	7.7	67	7.4
11:00 a.m.	13	3.5	21	3.9	34	3.7
Noon	44	11.7	76	14.3	120	13.2
1:00 p.m.	13	3.5	9	1.7	22	2.4
2:00 p.m.	21	5.6	25	4.7	46	5.1
3:00 p.m.	19	5.1	20	3.8	39	4.3
4:00 p.m.	21	5.6	21	3.9	42	4.6
5:00 p.m.	17	4.5	34	6.4	51	5.6
6:00 p.m.	22	5.9	31	5.8	53	5.8
7:00 p.m.	14	3.7	8	1.5	22	2.4
8:00 p.m.	20	5.3	18	3.4	38	4.2
9:00 p.m.	24	6.4	13	2.5	37	4.1
10:00 p.m.	22	5.9	35	6.6	57	6.3
11:00 p.m.	18	4.8	23	4.3	41	4.5
Midnight	20	5.3	39	7.3	50	5.5

CHAPTER VI

INTERPRETATION AND SUMMARY

There were findings in the present study in two separate areas which should be valuable to persons interested in analyzing audiences for special-format radio stations. The first area of findings concern procedure, both with the diary and the audience programmer; the second area deals with audience characteristics and program choices. This chapter summarizes major findings in these two areas.

Procedure Comments

Diary. The diary is a demonstrated means of estimating audience size and demographics during a given period of time. Several conclusions from the present study should be useful to all public broadcast managers in analyzing their audience.

- The percentage of diaries returned limits both the reliability and accuracy of the data collected. As a consequence, an ample number of diaries should be placed initially to guarantee sufficient return. Experience by the research team in this and previous studies demonstrates that obtaining respondent cooperation prior to diary placement greatly increases the likelihood of having the diaries returned.
- If small audiences are anticipated, a very large number of diaries must be placed in order to assure representation of that small audience in the sample. This means measuring small audiences may be more costly.
- Audience data can vary significantly depending on how the sample is chosen. If one assumes that management is interested in programming the station in a way which increases the audience(s) served, then the sample should be drawn from the general population. This should give an accurate picture of what the general population's listening

patterns and preferences are and decisions can be made on how best to appeal to the various audiences. If one is interested in demonstrating high listenership or support, however, one might select a sample from a population such as those who have requested program guides. This would result in a favorable response pattern and may be useful depending on the target reader of the study, for example a funder or a politician. However, basing program decisions on the smaller selected sample, particularly if it represents a small part of the general population, is probably not prudent and is unlikely to lead to serving larger audience(s). In the present study the differences between the general sample and the selected sample are dramatic and one presumes that significant differences would exist between these groups regardless of the area surveyed.

Audience Programmer. The audience programmer appears to be a useful management tool applicable to major programming decisions of special-format radio stations. It was designed to survey audience response to projected alternatives in program schedule or program types and to present the responses in a manner useful to station managers in making programming decisions. The programmer was to supply indicators of what programs and program types the audience liked, and at what times they preferred to listen to these programs.

A number of audience survey methods share this general purpose with the audience programmer. Commercial ratings services provide extensive audience demographics and distributions of listening. Telephone coincidental surveys provide detailed information about the audience of specific programs. These survey methods give an accurate account of what the audience was listening to--what they chose given the programs available at the time.

These records of audience choices have been used to estimate what the audience would choose if given a different array of programs--what they would prefer if given alternatives. However, to analyze ratings in such a manner assumes a continuity of conditions determining both program

and station choice. These conditions, like those surrounding routine personal choices of minor consequence, change frequently and unsystematically. Thus, it has been necessary to utilize other methodologies to assess the potential value of programming and scheduling changes. In the past, in-depth interviews, public promotions with feedback, study of programming successes in similar markets and the hiring of program consultants have been utilized to gather this complementary data. The audience programmer is yet another method of gathering this type of data.

Like all methodologies, the audience programmer has both advantages and disadvantages. It is highly flexible; it collects data relevant to programming decisions in which management has expressed an interest; it can be tailored for a particular audience, segment of the audience or potential audience. The audience programmer can be utilized to determine audience preferences for specific schedule times such as Sundsy morning, or time blocks such as evenings for an entire week. Thus, it reduces survey costs while focusing respondent efforts on the alternatives which management deems to be appropriate. Finally, the program schedules themselves give a feel for the individual listeners and their patterns of sequencing and clustering programs.

The response rate for the audience programmer was good. Respondents had no apparent problem in following instructions nor in expressing their listening preferences using the materials. All returned programmers were complete and coherent, indicating that respondents knew what they wanted to listen to on radio and understood the trade-offs and consequences of their program choices. The programmer appeared to motivate many more interrelated program choices in a controlled context than could be easily obtained by an interview or questionnaire.

The programmer is an economical way to survey audience preferences, especially when generating large amounts of listener data. It can be designed, administered and tabulated by management and staff personnel of a station. The cost of the audience programmer technique compared to other methods depends on the type and amount of information wanted and the amount of survey work that can be absorbed under regular personnel and overhead expenses.

The major limitation of the audience programmer as applied in this study is that it was built around specific programs. Radio listeners often turn to stations with a companionable "sound" rather than to specific programs, and so become loyal to the station. Whenever they desire radio entertainment, they then turn to that station, predisposed to accept whatever program is being broadcast. In response to this common listening behavior, radio stations program a rather continuous service such as all-news or type of music such as beautiful music. Stations eliminate from their schedule any programming which does not fit the general character or sound chosen. This reinforces the cycle, guaranteeing that a loyal listener will hear the kind of radio programming he expects from the station. Because of this established pattern for most radio stations, the program descriptions used in the audience programmer force distinctions on the listener which he may not normally make when deciding whether to listen to radio and what station to tune. This program specificity may be helpful, however, to special-format or mixed-format stations which utilize distinct program changes during the schedule.

Another shortcoming of the audience programmer is that it demands careful preparation and a comparatively long start-up time. It is a technique more applicable to major audience ascertainment efforts rather than to the decisions of minor schedule adjustments and program acquisitions.

A field test of the reliability of the audience programmer is the next step needed. Such a validation requires a follow-up audience survey to determine whether programs projected as popular by the programmer are, when implemented, as attractive as predicted. Until the accuracy of the programmer is so measured, it remains an experimental method of surveying audience response to proposed programming.

Audience Characteristics and Program Choices

Audience Reach. There are several findings which are primarily important to the decision making of the WFIU-FM management although other special-format stations might see results relevant to their situations.

- Most listeners in the southern Indiana area use AM and FM in equal amounts although AM tends to receive higher use earlier in the day and less as the day progresses--except on Sundays.
- There appeared to be no major differences between the general population and those who would most likely listen to WFIU-FM in terms of:

  times of radio use,
  amount of radio use,
  disinterest in public affairs programming,
  use of radio primarily for entertainment.

- There is a very large percentage of people with FM receivers who never listen to WFIU-FM.
- WFIU-FM maintained a small share of the audience in its home county through audience turnover. There is no program on WFIU-FM which appears to attract a large audience. Most of the listening overall and most of the listening to WFIU-FM in both the general and selected samples is in the mid-morning and mid-afternoon. Because WFIU-FM has only recently gone to a full day of programming, traditional emphasis on evening programming may still prevail. Placing more attention on programming in the mid-morning and mid-afternoon periods, however, may result in serving a larger audience. Thought might be given, for instance, to the placement of special programs during these periods rather than carrying them only during the nighttime hours.
- WFIU-FM attracts a slightly larger share of the evening and night audience but very few people are using radio during these times and, hence, the total audience reached is very small. WFIU-FM misses teens completely and they are the heaviest users of radio at night.
- WFIU-FM attracts an older audience, particularly women,

who use a number of stations to satisfy their programming needs. The notion of a small, loyal audience is only partially correct. There is a very small group who listen to WFIU-FM whenever using radio--about five percent of the WFIU-FM listeners. Others appear to listen to different stations at different times of the day--the general sample listeners used 56 stations with 20 accounting for 82 percent of the listening; the selected sample used 58 stations with 11 accounting for 87 percent of the listening.

- Those who have demonstrated an interest in WFIU-FM by requesting the program guide--a very small number of persons among the potential audience in the station's coverage area--rely more on FM for their listening. They are much older than the general population. They utilize the same stations that the general population favors, but in addition they listen to WXTZ-FM, easy-listening; WBBM, news; and WILL, classical.
- There is indication that WFIU-FM may be important in three nearby counties (two of which have no local station) but the small diary return from these counties dictates caution in generalizing. Most proximate and remote counties reported no listening whatsoever to WFIU-FM, indicating that its audience is largely from its home county. Proper promotion, particularly in those counties without any local station, might significantly increase the audience share.

Programming Alternatives. Both the survey and the audience programmer indicated that a larger audience could be served by WFIU-FM without extensive program changes or costs.

- There is no evidence that audience shifts are program specific. WFIU-FM listening patterns closely parallel the level of general radio use throughout the day.

This leads one to conclude that listeners may be choosing WFIU-FM programs as the least objectionable alternative when they want to listen to radio. This indicates that programming changes can be made which should maintain and increase the audience WFIU-FM serves, one of the objectives of public radio, even stations with special formats.

- The audience programmer indicates a clear demand for more types of quality music even among the present listeners. Hardly any of the respondents to the audience programmer--listeners or non-listeners--wanted a steady diet of heavy classical music. This was confirmed by the audience survey, for example, when the highest rated of any WFIU-FM programs during the survey period was "Jazz Yesterday." Perhaps concentrating on producing similar programs with a variety of quality music would lead to serving a larger audience without losing any of the present audience. Planned diversity appears acceptable to present listeners and is probably the best approach to attracting additional listeners at minimal expense.
- The people using the audience programmer overwhelmingly chose entertaining programs as opposed to programs which the FCC has deemed important in serving the public interest, convenience and necessity such as public affairs programming. Add to that finding ratings--in this and other studies--which show that people don't listen to public affairs programming and a public or commercial station is faced with a dilemma of having to present programs which attract no audience.

If the object is to reach an audience with the public affairs message and thus have efficacy potential,

then public affairs programs have to attract an audience. There is no reason to believe that the present public affairs programming, which is mostly half-hour or longer talk shows, attracts listeners nor holds those already listening. Perhaps a more effective way of handling the public affairs programs would be to use 60 or 90 second segments throughout the day. This kind of programming would take more ingenuity and energy than a half-hour talk show but it has the potential of having a far greater impact. The FCC does not require half-hour public affairs programs, they ask instead how much total time was devoted to public affairs. A public station which wished to be innovative in programming and hoped to appeal to its audience ought to consider various ways of preparing public affairs programming in short segments. Such segments would not drive listeners away and, in reality, have greater influence on the community.

- It is interesting to note that nearly forty percent of the programs chosen by WFIU-FM listeners in the audience programmer were different from what is presently available. Changes in programming would appear to be accepted and, in fact, desired. Conversely, nearly half of the non-listeners selected current WFIU-FM programming which probably means there is a substantial audience which would listen if they knew the programming existed. It would seem that WFIU-FM should concentrate on saving those programs which have appeal, introduce others which should have appeal and then engage in strong promotion efforts. WFIU-FM should promote on its own facilities, but obviously this misses the majority of the potential audience. Therefore, other media must be used if the station hopes to achieve penetration among the large group of potential listeners which is not now using the station.

- There appears to be strong interest in news, particularly at noontime. It also appears that a regular five-minute newscast on the hour would be acceptable, even if program continuity was interrupted. There was a three to one preference for a half-hour news block in the 5:00 to 7:30 p.m. period rather than at 10:00 p.m. Because of the small number of persons who use radio at night (which was discussed earlier), news efforts would be more productive if concentrated at other times of the broadcast day. There appears to be a small but consistent demand for "All Things Considered." Because the number of listeners to the program grows as the program progresses, a larger audience may be served by beginning the program at a slightly later time. People are likely turning it on once they arrive home and many are not yet home at 5:00 p.m.

- WFIU-FM may wish to develop musical bridges which could be used to provide continuity during major breaks in music. These could also be used between the programs and the newscasts, and around the public affairs segments. In fact a do-nut type bridge might be quite appealing and successful. This bridge music would help establish the sound of WFIU-FM and create an audio identity for the station. It would also suggest that WFIU-FM would be returning to music momentarily. Public broadcast programming should be upbeat to attract the different segments of its audience. Granted, "jingles" smack of commercialism, but commercial use of musical bridges has one objective in mind--to maintain or increase the audience share. Public stations attempting to serve increasingly large shares of the audience need the same devices.

By participation in this study, the management of WFIU-FM has shown interest in continuing to serve current listeners while increasing and

broadening the quality of broadcast service available to other audiences within the station's coverage area. To that end, management has numerous options: increased diversity of quality musical programming; greater frequency of scheduled newscasts; utilization of musical bridges to improve program flow and increase station identification among listeners; additional promotional efforts in other media; and altering public affairs programming. All of these would help to bring broader appeal to WFIU-FM while requiring only a minimal increase in program expenditures.

Introduction of one or more of these program changes could coincide with conversion of the station to stereo. Although no data on the desirability of stereo were gathered in the present study, introduction of new programming efforts within the context of an extensive promotional campaign announcing conversion to stereo would provide a unique opportunity to increase public awareness and generate new listeners for WFIU-FM.

In the final analysis, this study has demonstrated that there are programming approaches which can be utilized to increase and broaden the reach of WFIU-FM. It has further shown that the current, loyal WFIU-FM listeners are more than willing to accept a program schedule with broader appeal and greater diversity. The complementary nature of these findings serves to reduce the level of risk involved in the programming decisions which the management of WFIU-FM must make.

APPENDICES

APPENDIX A

RADIO LISTENING DIARY

FIRST CLASS

INSTITUTE FOR COMMUNICATION RESEARCH
RADIO-TV CENTER
INDIANA UNIVERSITY
BLOOMINGTON, IND. 47401

RADIO DIARY

OF _____

STARTING
SATURDAY, MARCH 15

80

Thank you for agreeing to participate in this study of radio listening in Southcentral Indiana. Your name was chosen as part of a random sample, so it is important that your radio listening be included in the study.

This information is for research only. Under no circumstances will the names of those participating in the survey be released.

Please carry this diary with you for the four days listed and EACH TIME YOU LISTEN TO RADIO

1. Fill in the time you start listening and the time you stop. Be sure to use AM to indicate morning and PM to indicate afternoon and evening. When you change stations, please start on a new line.

2. Check (✓) whether you are listening on the FM or AM radio dial. Some stations broadcast on both AM and FM. It is important to identify which you are using.

3. Fill in the call letters of the station you are listening to. If you don't know the call letters, fill in the dial setting or the name of the program.

TIME		STATION		
(Indicate AM or PM)		CHECK (✓) HERE WHEN LISTENING TO —		FILL IN STATION "CALL LETTERS" (IF YOU DON'T KNOW THEM, FILL IN PROGRAM NAME OR DIAL SETTING)
FROM — ①	TO —	AM ②	FM	③
7:00 Am	8:15 Am	✓		WCBK
1:15 Pm	3:45 Pm	✓		WIBC
6:30 Pm	8:30 Pm		✓	WFIU
11:30 Pm	MID.	✓		101 on dial

SATURDAY, MARCH 15

TIME		STATION		
(Indicate AM or PM)		CHECK (✓) HERE WHEN LISTENING TO —		FILL IN STATION "CALL LETTERS" (IF YOU DON'T KNOW THEM, FILL IN PROGRAM NAME OR DIAL SETTING)
FROM —	TO —	AM	FM	

APPENDIX B

LETTER MAILED WITH LISTENING DIARY TO RECIPIENTS IN PROXIMATE AND REMOTE COUNTIES

INDIANA UNIVERSITY
Institute for Communication Research
RADIO-TV CENTER
BLOOMINGTON, INDIANA 47401

You have some favorite radio programs, and probably wish there were more programs like your favorites. Here is a chance to voice your preferences about radio programming.

The Institute for Communication Research at Indiana University is studying the way people in Southcentral Indiana use radio. Your name was chosen as part of a small number of people being asked to participate in the study, so it is important that your radio listening be included.

We are not selling anything. We are not affiliated with any business or interest group; and we are not using Indiana tax monies for this research.

Will you help us? The enclosed booklet is a listening diary. The instructions indicate how to list the radio stations you listen to during a four-day period.

If you, or anyone else in your family who is over 12-years-old, fill in this information and drop the booklet in the mail, you will help influence radio programming in this area.

If you have any questions, please phone us collect at 812-337-3818.

Sincerely,

Don Agostino

Don Agostino
Project Director

Enclosure

APPENDIX C

AUDIENCE PROGRAMMER PROGRAM SCHEDULE

program schedule

SUNDAY

	morning		afternoon		night
7AM		1PM		7PM	
	7		1		7
	7:30		1:30		7:30
8AM		2PM		8PM	
	8		2		8
	8:30		2:30		8:30
9AM		3PM		9PM	
	9		3		9
	9:30		3:30		9:30
10AM		4PM		10PM	
	10		4		10

APPENDIX D

AUDIENCE PROGRAMMER PROGRAM STAMPS

radio programs

Sample Titl
A short des
the kind of
Time and L

The Money Tree
Information and features about personal finance with guests, discussion and investment news.
30 min 204-31

Earthshare
Tips, lessons and ideas from experienced farmers and ranchers.
30 min 208-45

Melodies
Music for Children.
30 min 203-32

Stories About Jesus
Dramatic readings of New Testament stories. No commentary.
30 min 205-38

Why Study That?
Scientists, musicians and scholars present their specialty, its interest, utility and beauty.
30 min 204-34

Rapline
Call-in discussion with a panel on topics of current interest.
60 min 106-09

Rockpit
The best of rock music with host Michael Bourne.
60 min 114-19

The Peop
Citizens
on a topi
politics o
30 min

City Council
Taped replay of Bloomington city council meetings.
120 min 206-41

The Art Beat
Reviews of local plays, movies and current books by Michael Bourne.
30 min 101-01

Family Forum
Live phone-in discussion of family topics of child care, nutrition, teenagers, home maintenance.
30 min 202-35

On Stage
Taped performances of all kinds of music from South Central Indiana.
60 min 202-32

Classical
Music by
posers.
120 min.

Swap Shop
Listeners phone in offers to trade merchandise and services.
30 min 206-40

First Hearing
A panel of critics review newly released recordings.
60 min 104-06

National Press Club Address
Broadcast of speeches before the Washington, D.C. Press Club.
60 min after Noon 106-07

Contemporary Music
Lessons in the who, what and why of modern music.
30 min 204-36

Cross-Ta
Free forn
on a wid
jects wit
30 min

Religious Experience
A minister interviews persons of various religious beliefs.
30 min 205-39

Kids Katchup
Children's news program of world and local news, features from elementary schools and a story segment.
30 min 103-05

Options
Interviews, reports, profiles on people and topics of national interest.
30 min 106-08

Music for the Keyboard
Features music for organ, harpsicord, piano.
60 min 114-18

Your Go
Listener
tions to
officials.
30 min

I Am Woman
Local women express their views on issues of today. Moderator, guest and live phone-in.
30 min 206-42

Cleveland Orchestra
Concerts by the Cleveland Orchestra.
120 min 114-22

School of Music Concert
Concerts by I.U. School of Music soloists and ensembles.
60 min 102-04

Children's World
Stories for and about children.
30 min 203-33

NPR Co
A variety
chestras
tional Pu
90 min

Farm Report
Full report of market sales and prices, weather forecasts and agricultural news.
30 min 208-43

Your Tax Money
Interview with local, state, and federal officials about how they spend tax dollars and what is accomplished with taxes.
30 min 207-44

On Stage
Broadcast of recitals from Recital Hall of the I.U. School of Music.
30 min 102-03

Music Down Home
Folk music with host Phil Nusbaum.
60 min 114-17

All Thin
News, en
public af
Public R
90 min a

Sample Title

A short description of the kind of radio program.

Time and Limits 246-80

odies ic for Children. min 203-32				Radio Theatre Drama and comec produced for radi 60 min
line -in discussion with a el on topics of current rest. min 106-09	Rockpit The best of rock music with host Michael Bourne. 60 min 114-19	The People's Forum Citizens discuss their views on a topic of government, politics or human interest. 30 min 201-31	Light-Classical Concert Lighter pieces by the great composers. 120 min 114-21	Nonstop Rock & An uninterrupted rock & roll featu performer or gro 60 min
nily Forum phone-in discussion of ily topics of child care, rition, teenagers, home ntenance. min 202-35	On Stage Taped performances of all kinds of music from South Central Indiana. 60 min 202-32	Classical Concert Music by the great composers. 120 min. 114-20	Music of America Survey of American folk, jazz, show and classical music. 60 min 114-23	Chamber Music C Produced by the Congress. 90 min
ional Press Club Address adcast of speeches be- the Washington, D.C. s Club. min after Noon 106-07	Contemporary Music Lessons in the who, what and why of modern music. 30 min 204-36	Cross-Talk Free form call-in talk show on a wide variety of subjects with host Jeff Gold. 30 min 101-02	Encore Programs of listeners' requests. 60 min 114-11	Pop Classics Popularized instr arrangements of works and theme 60 min
ions rviews, reports, profiles people and topics of ional interest. min 106-08	Music for the Keyboard Features music for organ, harpsicord, piano. 60 min 114-18	Your Government Listeners phone in questions to local government officials. 30 min 201-30	In Recital Tapes of recitals by internationally known artists. 60 min 114-13	Music Travelogu Native and tradit of a selected cult nation. 60 min
ool of Music Concert ncerts by I.U. School of sic soloists and ensem- min 102-04	Children's World Stories for and about children. 30 min 203-33	NPR Concert of the Week A variety of soloists and orchestras presented by National Public Radio. 90 min 114-24	Evening News World and Indiana news, sports, and weather. 30 min after 6PM 109-25	Musiquiz Listeners win pe tickets by phoni rect answers to about the music 30 min
Stage adcast of recitals from cital Hall of the I.U. ool of Music. min 102-03	Music Down Home Folk music with host Phil Nusbaum. 60 min 114-17	All Things Considered News, entertainment and public affairs from National Public Radio. 90 min after 4PM 109-10	Morning Music interspersed with news, weather, announcements of events of interest. 180 min before Noon 114-16	Candlelight Sere Instrumental mu dining. 90 min

In Programming your station:

1. Use only programs you want.
2. Programs over 30 min in length can be reduced by half-hour segments.
3. Two stamps allow you to desig a program of your choice.

e

cription of
radio program.
mits 246-80

		Radio Theatre Drama and comedy specially produced for radio. 60 min 214-53	Monroe County Gazette A comprehensive summary of the week's news and events of Bloomington and Monroe County. 30 min 209-46	Symphony of Words Works of great poets rea with musical accompan- iment. 60 min 21
's Forum scuss their views of government, human interest. 201-31	Light-Classical Concert Lighter pieces by the great composers. 120 min 114-21	Nonstop Rock & Roll An uninterrupted hour of rock & roll featuring one performer or group. 60 min 214-56	Golden Years of Radio Rebroadcast of Inner Sanc- tum, Gang Rusters, Batman, Green Hornet, The Shadow and other oldies. 30 min 214-51	Sounds of America Popular and classical mu of American minority c tures with commentary. 60 min 21
oncert he great com- 114-20	Music of America Survey of American folk, jazz, show and classical music. 60 min 114-23	Chamber Music Concerts Produced by the Library of Congress. 90 min 114-15	I'm Sorry, I'll Read That Again Comedy show from the BBC. 30 min 114-12	Music From the Hits Scores from hit musical and movies. 60 min 21
call-in talk show variety of sub- host Jeff Gold. 101-02	Encore Programs of listeners' requests. 60 min 114-11	Pop Classics Popularized instrumental arrangements of classical works and themes. 60 min 214-60	Kitchenaid Upbeat music and kitchen talk to accompany dinner preparation. 30 min between 4 and 6PM 214-59	Wall Street In-depth review and for cast of the performance one stock, bond or fun 30 min 21
ernment phone in ques- cal government 201-30	In Recital Tapes of recitals by inter- nationally known artists. 60 min 114-13	Music Travelogue Native and traditional music of a selected culture or nation. 60 min 214-54	Jazz Yesterdays Emphasis on early jazz with host Dick Bishop. 90 min 114-14	Top 40 Music Straight ahead fast-talk pop format with the la hit records. 120 min 21
ert of the Week of soloists and or- resented by Na- lic Radio. 114-24	Evening News World and Indiana news, sports, and weather. 30 min after 6PM 109-25	Musiquiz Listeners win performance tickets by phoning in cor- rect answers to questions about the music played. 30 min 214-57	Black Light Black university students produce and host their own half-hour show. 30 min 212-50	_____ Describe the public ser program of your choice Up to 90 min 20
Considered ertainment and airs from National dio. ter 4PM 109-10	Morning Music interspersed with news, weather, announce- ments of events of interest. 180 min before Noon 114-16	Candlelight Serenade Instrumental music for dining. 90 min 214-61	Sports Scene News, features and com- ments on the local sports scene with guests and live phone-in. 30 min 211-48	_____ Describe the entertainn program of your choic Up to 120 min 2

APPENDIX E

AUDIENCE PROGRAMMER INSTRUCTIONS

INSTRUCTIONS for AUDIENCE PROGRAMMER

The audience programmer presents a group of stamps representing radio programs. You select from them the programs that most interest and appeal to you, and then schedule these programs by placing the stamps in the schedule of three days of radio time.

Choose the programs you would like to hear, not those you think a radio station should broadcast for the general audience.

1. READ the program descriptions, noting those of interest and discarding those that do not appeal to you. You may write on the program stamps to help rank your favorites.

2. SELECT only the programs you want to schedule during the three days. You need not use all the program stamps offered, and a program can be repeated though it is only listed on one stamp.

3. If you want to include a type of program not given in the choice of stamps, DESIGN two of your own programs. The stamps in the lower right side of the sheet are for this purpose. Programs of your own description can also be repeated in your schedule.

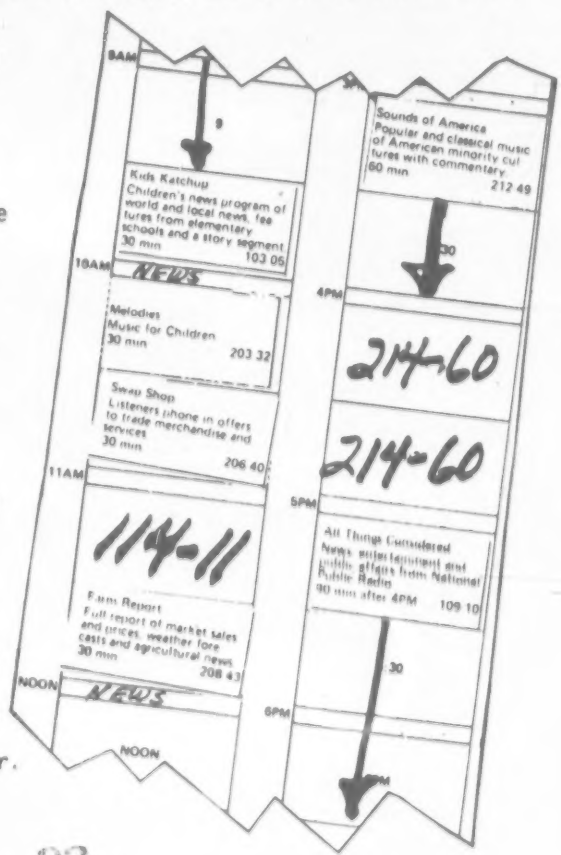
4. TEAR apart the stamps on the perforated lines, setting aside your discarded programs.

5. ARRANGE the programs to be scheduled on the schedule sheet. A 30-minute program fills one half-hour block of time in the schedule. Programs over 30 minutes in length can be scheduled for any number of half-hour segments up to the maximum noted on the stamp. A 60-minute program scheduled for the full 60 minutes is inserted in the first half-hour block with an arrow showing that the program continues through the second half-hour, and so on as shown in the sample schedule.

6. INDICATE repeated or duplicated programs by writing the code number in the additional time blocks. For example, to schedule "Pop Classics" from 6 to 7 o'clock PM Sunday and from 4 to 5 o'clock PM Monday and Tuesday, put the program stamp in the proper time block for Sunday, and write the code number (214-60) of the program in the appropriate time block for Monday and Tuesday. The Monday entry is shown in the sample.

7. STICK the gummed stamps to the chosen space in the schedule when you have finished your scheduling. You should have a program listed (by stamp, arrow or number) for each time period for all three days even though you may not listen to the radio during many of these time periods.

8. FINISH your program schedule by writing "news" in the grey areas on the hour of the schedule to indicate at what times you wish to schedule a 5-minute update of news and weather. This is also shown in the sample.



APPENDIX F

LETTER MAILED WITH AUDIENCE PROGRAMMER

INDIANA UNIVERSITY
Institute for Communication Research
RADIO-TV CENTER
BLOOMINGTON, INDIANA 47401

Thank you for agreeing to participate in this study of radio listening. With your help we will learn what radio programs listeners in Monroe County prefer and at what time of the day the programs should be broadcast.

This material includes:

1) A sheet of gummed, perforated stamps. Each represents a radio program. On it is a program title, description, length and code number.

2) A large schedule sheet divided into half-hour time blocks for each of three days--a Sunday, Monday and a Tuesday.

3) A list of instructions for putting your choice of radio programs (stamps) onto the schedule sheet, and

4) A postage-paid return envelope.

Please follow the instructions carefully. If you have any questions, please phone us at 337-3818.

Return the entire completed schedule sheet by June 14. Be sure to FILL IN THE RETURN ADDRESS ON THE ENVELOPE so we will know where to send your dollar.

Thank you. This is one of the few times you will be able to directly influence what programs are available on radio. And we think you will enjoy this exercise in radio programming.

Sincerely,

Don Agostino

Don Agostino
Project Director